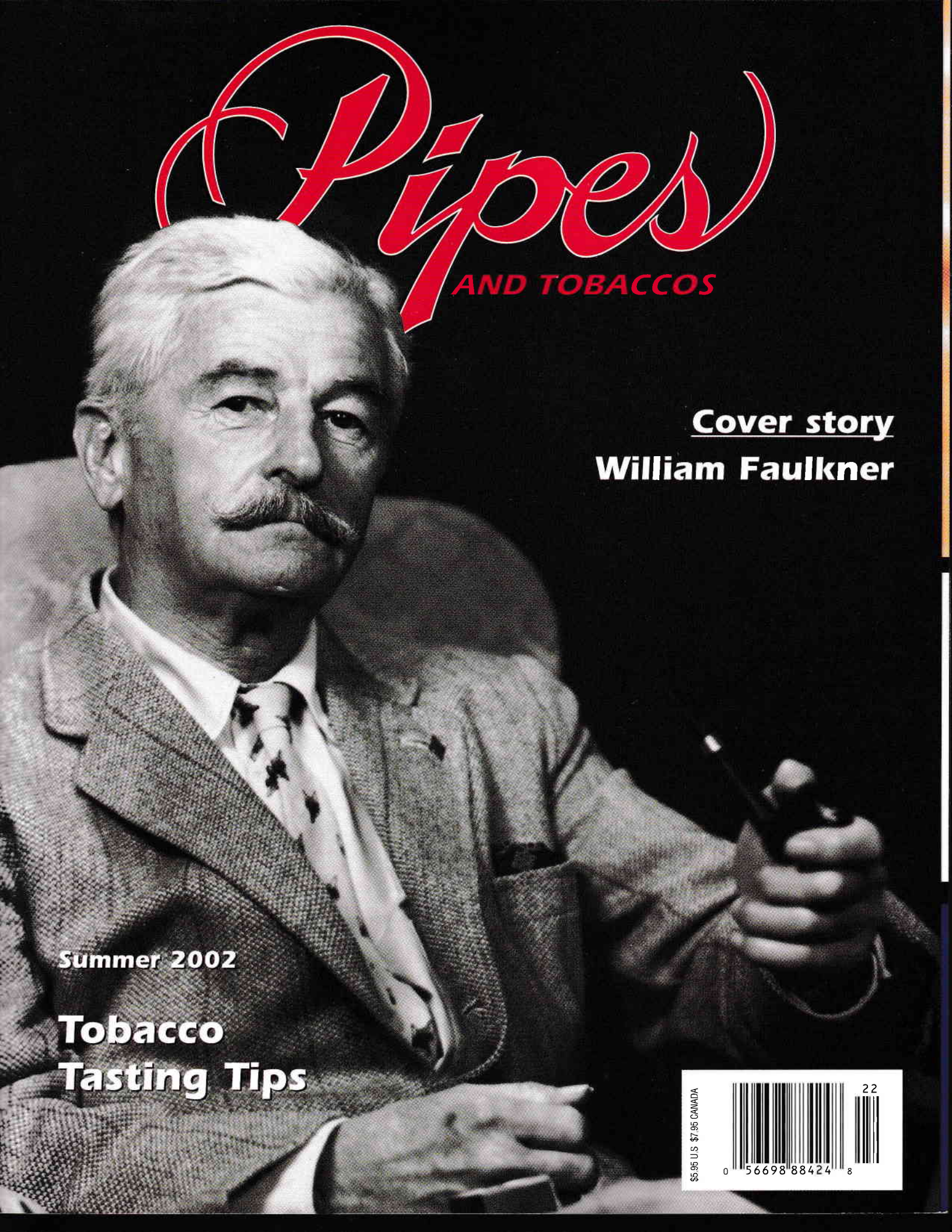
Pipes AND TOBACCOS



Cover story

William Faulkner

Summer 2002

Tobacco Tasting Tips

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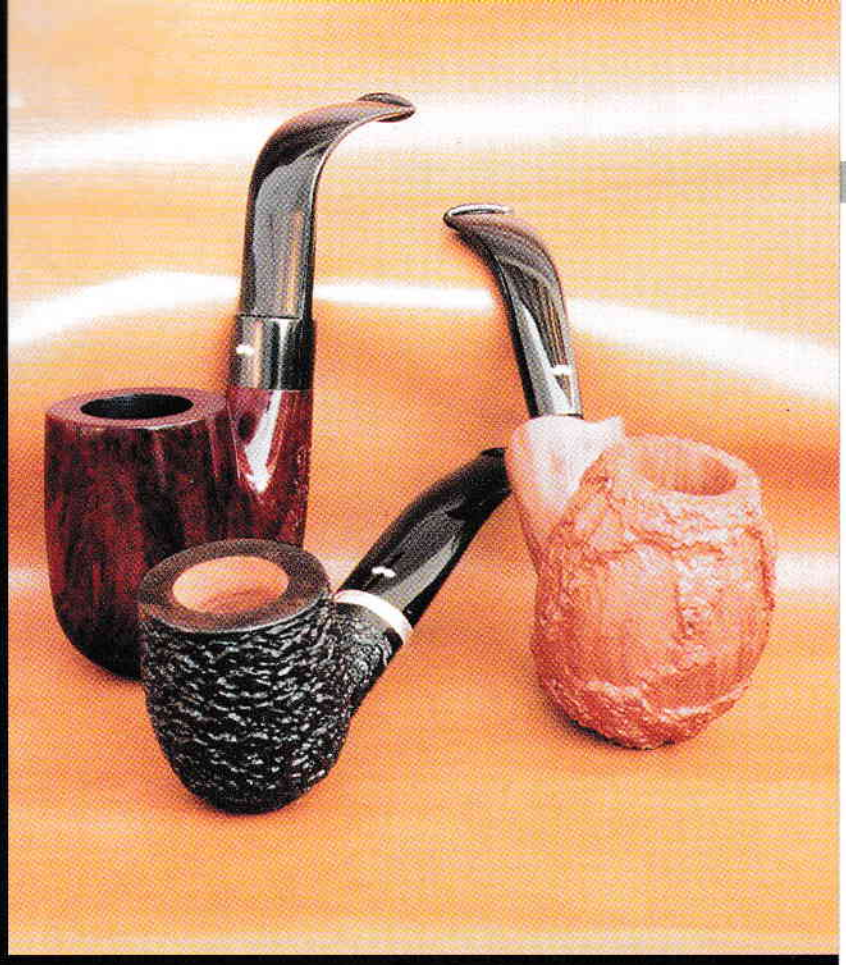

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Tinder Box
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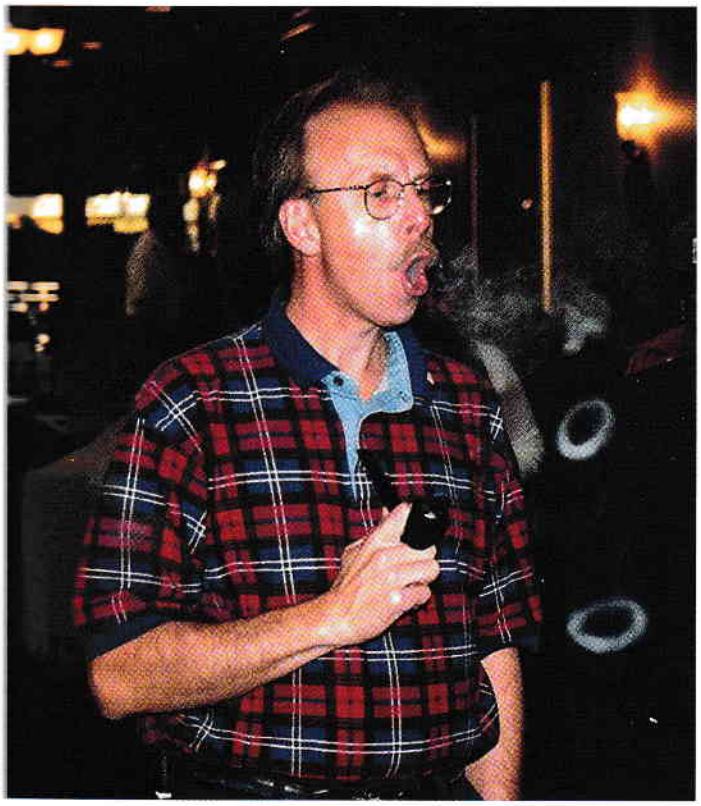
Summer 2002



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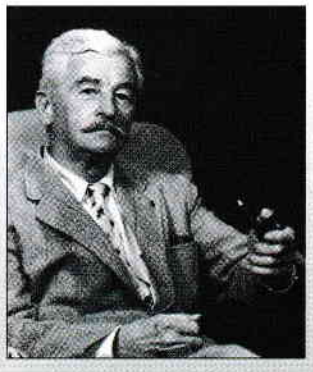
What characteristic do you share with one of American literature's most respected figures? A love of pipes, of course! (Photo courtesy of the Cofield Collection, Southern Media Archive, Special Collections, University of Mississippi Libraries.)



Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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KAREN SMITH, art director
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HEADQUARTERS:
Pipes and tobaccos
5808 Faringdon Place, Suite 200
Raleigh, NC 27609 U.S.A.
Telephone: 919.872.5040
Fax: 919.876.6531
E-mail: *chuck@pt-magazine.com*
Subscription e-mail: *subscribe@pt-magazine.com*
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Something for Everyone

Pipe collections of every variety were there. Antique pipes, modern pipes and historical timeline representations of specific brands were there. Museum collections, such as a selection from the Dunhill archives, were there. Antique pipe and accessory collections were there. Cigars, tampers, humidors, lighters, racks, pouches and tobaccos of every variety and from every historical era were there in abundance. From handmade to machine-made and in every price range, whatever you can imagine in the realm of pipes and tobaccos was there. The Chicagoland International Pipe and Tobacciana show, held in April, had everything.

Whatever your interest in currently produced pipes, your curiosity could be readily satisfied, because more than 70 of the finest pipemakers from around the world were in that room, each with fine examples of their craft and an enthusiastic disposition. Can you imagine the gratification of buying a fabulous example of your favorite pipe from the man who made it himself? The experience is among the finest imaginable.

Equally attractive is the unfettered freedom to smoke wherever you wish. Little do we realize how hobbled we are by nonsmoking decrees until we walk into a hotel with hundreds of people smoking pipes everywhere. To light up without looking over one's shoulder for nonsmoking signs or the presence of possible objectors is a liberating experience.

An unprecedented event: 50 of the world's finest pipemakers in one room. Quipped one observer, "If a meteor hit this building, it would set pipemaking back 100 years."

But the high caliber of the show was obvious in the people. Collections are fascinating, but collectors can provide information about them, and knowledge is the most gratifying thing of all. Whatever your interest, there were experts there with the answers to your questions. Curious about Charatan, Barling, Marxman, Custombilt, The Pipe, Brigham, Dunhill, Castello? The experts were there. Intrigued by antique meerschaums, turn-of-the-century tobacco literature, tobacco blending techniques, slow smoking tips? The experts were there. Wondering about the import status of particular products? The experts were there. Interested in Butera, Ashton, McClelland, or any of dozens of other major brands? Not only the experts, but the very people who started those companies were there, ready to discuss and educate.

All pipe shows are terrific and all pipe shows are credits to our hobby. Good fellowship is inherent in all pipe shows, but the Chicago show is especially notable for its size, its educational seminars and the international attendance that it attracts. For a pipe smoker, the Chicago show is a Smithsonian Disney World of smoking fun. You owe it to yourself to attend any pipe show you can, and for mind-boggling variety in all categories, you should try to attend the Chicago show at least once.

Chuck

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P&T *Readers Respond*

A pipe smoker's salute

It's on a bittersweet occasion that I write to my favorite magazine. My grandfather, a pipe smoker of more than 30 years, died of natural causes earlier this month.

I have extremely fond memories of boyhood Christmases in a house laden with the comforting aura of vanilla Cavendish. As a grown man, I now understand why he always had a pipe lit when rambunctious children attempt to expend as much of my energy as possible.

He stopped smoking his pipes during the last five years of his life, and I assumed all his pipes had been thrown away. My mother recently informed me that she saved a few of them for me. I was overjoyed, to say the least! Even though they were purchased for $5 and have broken shanks or bowl burnouts, they are beyond worth.

A kindhearted, gentle man who had large, strong hardworking hands, William Blagrave was a true blessing to our family as well as to the pipe-smoking community. He is the reason I started smoking a pipe.

So, for all of you who have recently lost a dear friend or relative, as I light my pipe and think of my grandfather, may it also be in honor of them. If there were more pipe smokers in the world, there would be a little less stress and a little more progress. It's truly unfortunate that wonderful people like the late Clarence Mickles and my grandfather must part company with us, but I choose to think of it as time off for good behavior.

Andy Studley
Cyberspace

Spring cleaning

You may have already done an article on pipe cleaning. If not, I'd be interested in seeing one. I am particularly interested in learning about the tools that are needed to clean vulcanite bits. This is always a challenge and I have tried the car polish tactic with poor results.

I thoroughly enjoy *P&T*. I buy it every chance I get from my local tobacco shop. Thanks, and keep those issues coming!

Myles Bancroft
Olathe, Kansas

P&T: *This is a very frequent question and is obviously of great concern to our readers. We hope to be able to write an in-depth article on cleaning vulcanite stems and bits in a future issue. In the meantime, however, we have provided short answers to this problem in several previous issues of* P&T. *Jim Benjamin and Rick Newcombe tackle the subject in the Summer 1997 and Spring 1998 issues, respectively. A shorter answer has also been provided in an "Ask Chuck" column on page 32 of the Fall 1998 issue. We decided to add that column piece to our Web site,* www.pt-magazine.com. *We hope it helps!*

Samuel Gawith revisited

One of the many bounties that pipe smokers garner from the pages of *P&T* is an appreciation of the heritage behind many of today's tobacco firms. This service is certainly exemplified in the article on Samuel Gawith & Co. Ltd. in the Summer 1999 issue. I became a fan of Samuel Gawith pipe tobaccos upon reading about the 200-year history of the British company, along with the extensive treatment of its tobaccos in William Serad's "Trial by Fire" column. I recently had the opportunity to visit Samuel Gawith and experience the sights, sounds, smells and tastes, as well as the warm hospitality, that make this company what it is.

I often travel to the United Kingdom. My wife is British, and her family home is in Rishton—just an hour's drive from Kendal, the home of Samuel Gawith. We were in Rishton in January and I called the company to ask if I could visit its Kendal Brown House facility. Imagine my pleasure when I was told that I would be welcome to tour the factory!

My father-in-law—an ardent pipe smoker himself—mother-in-law, wife and I visited the Kendal Brown House on a cold and misty day—normal for January in that part of the world, and perfect for the pensiveness of pipe smoking. I will never forget the first thing that hit my senses as we walked into the factory: the warm, rich, permeating smells of tobacco.

To say that the Samuel Gawith staff warmly welcomed us is an understatement. I became enamored as much by the people as by the product they manufacture. I got to see all the old, historic machinery on our tour of the pipe tobacco and snuff production facility. The tour lasted the entire morning and ended in the office of Mrs. Edith Dakeyne-Cannon, the head of the company and a descendent in the Gawith family line, which was adorned with memorabilia covering the history of the family business.

After lunch and a few pints at a local pub, we strolled back to Kendal Brown House to purchase some tins of tobacco. My favorites are Full Virginia Flake and Best Brown Flake. I expected that they would grab some tins from the stock room—not the case! An employee walked over to the tobacco production area, picked up a couple of freshly pressed blocks of the beautiful flake, switched on the old belt-driven cutter, and sliced the cake and vacuum-tinned the tobaccos for us on the spot! Finally, before we walked to our car, we received some vintage Samuel Gawith postcards and antique tobacco tins. What a memorable time!

Many thanks, *P&T*, for your efforts to show the pipe-smoking world the history, lore and quality that is the basis of such companies as Samuel Gawith & Co. Ltd.

Rick Welch
Baltimore, Maryland

P&T: *We are relieved to learn that Samuel Gawith tobaccos are once again available in the United States. A month without Perfection, Squadron Leader and the rest of the Gawith tobaccos is a month without joy. Happy days are here again!*

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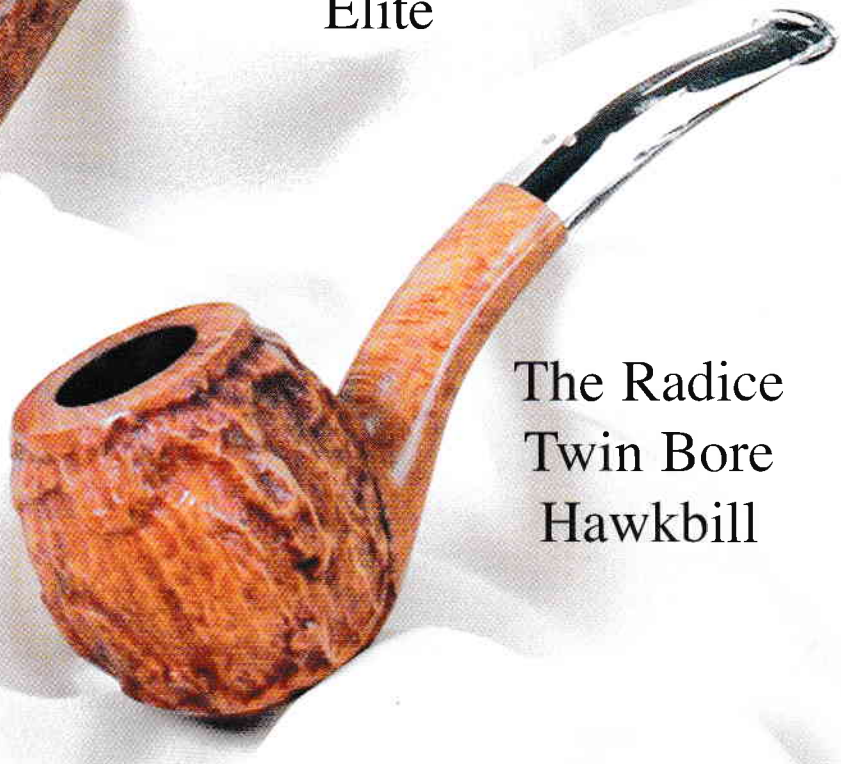

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Meerschaum musings

The photography makes the magazine, and the articles are great, but "Trial by Fire" is my first read. I wish I had the subtlety of palate that William Serad possesses.

Hurray for the pipe-smoking contest! I think it will be a startling success. I would not be at all surprised if you receive a thousand or more entries, especially from those of us who can rarely afford a good meerschaum.

But what about the penalty that could derive to those in western time zones? One entry posted before noon in Raleigh on April 1 could easily be delivered that afternoon and succeed, but one from the West Coast, Hawaii, or even a Pacific Rim country might take days. Boston would beat out Halifax or London. What if someone in Hong Kong uses overnight letter delivery to beat out all but the Raleigh entries? Oh dear! With great success comes the quandary of how to be fair.

If you got a thousand entries, all postmarked April 1, then a lottery drawing would satisfy the need for fairness.

If April 1, 2, and 3 postmark entries took all but the last 10 pipes and there were 15 April 4 entries, then those last 15 entries could be in a lottery drawing for the last 10 pipes. Fair.

I'm just looking to get you out of the jam I think you will happily find yourselves in. Who would ever dream the contest would be so successful! I'm sure you have thought this all through and have contingency plans, so I'm just offering awkward help as congratulations.

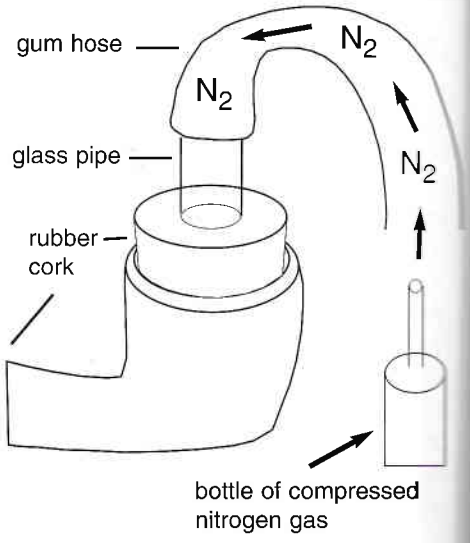
Robert E. Fay
San Jose, California

P&T: *You cut us off at the proverbial pass. When planning the contest, we discussed several contingency plans in case we received more than the allotted 200 entries, and the best plan we could muster is exactly what you prescribe. We realized that not every postmark for a particular date has an equal chance of arriving on time, so to be fair to everyone who entered the contest, we adopted the lottery system.*

We spoke directly to Mr. Fay concerning the fairness issue, and in the course of our conversation, learned that he is a retired chemist with some ideas about how meerschaum colors:

The important point is that most of what causes the color is nitrogen. Concentrated nitrogen gas has an organic brown color. Diluted concentrations of nitrogen gas are yellow to orange. Nitrogen gas would easily permeate through meerschaum and might well get trapped in beeswax at the interface point. The deeper the penetration of wax, via the heating of the meerschaum at application, the "deeper" the translucent coloration. The color would be golden-yellow to orange depending upon the amount of nitrogen gas.

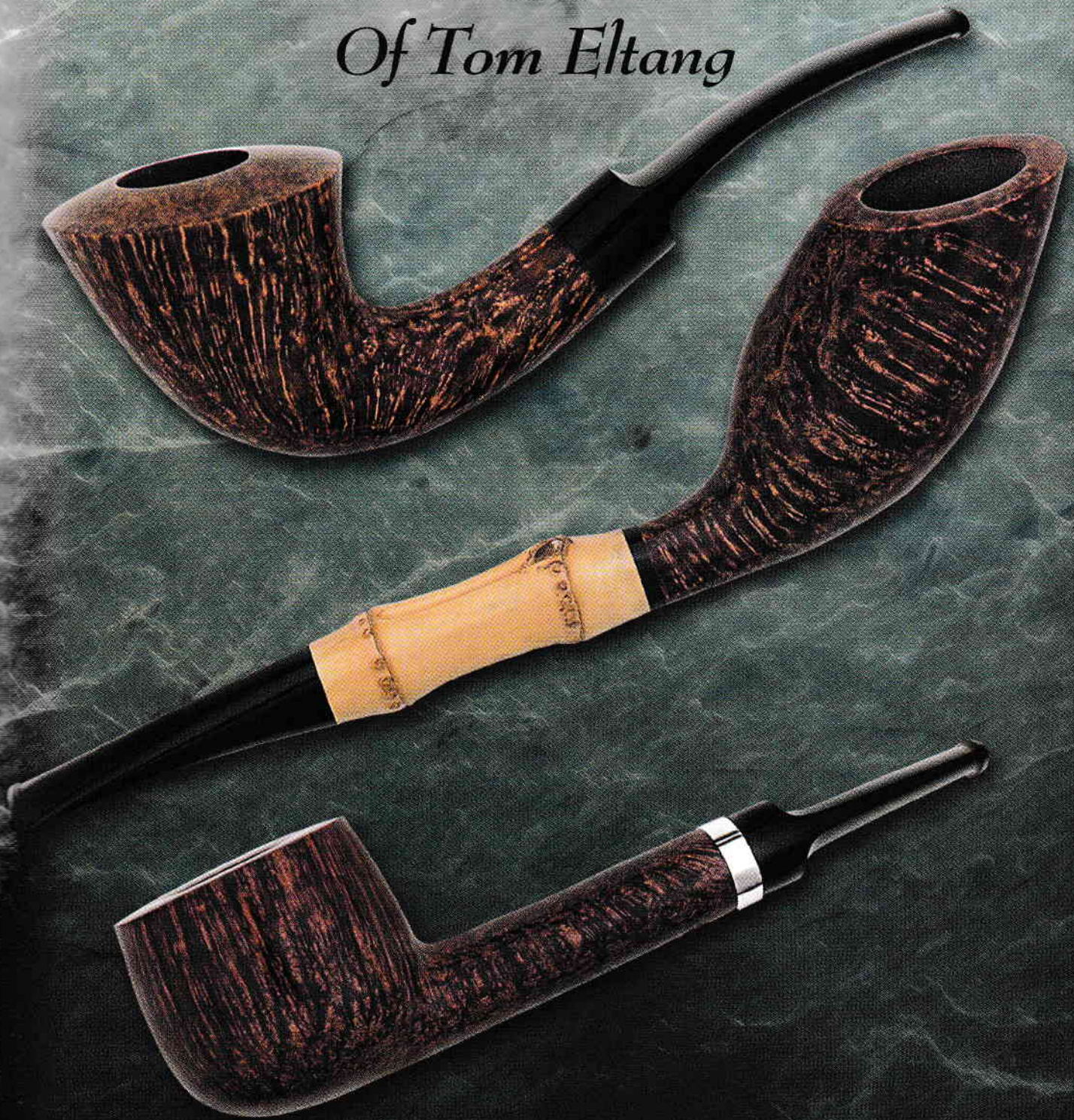
I have included an easy experiment for you to do. Nitrogen gas is inert and not prohibited or licensed for sale. Small, brown compressed nitrogen gas bottles can be purchased from a chemical supply house along with other materials. Any university or high-school chemistry lab could set it up and do it for you in 30 minutes.



Will the nitrogen gas bring coloration to the interface point of meerschaum and beeswax, and will the raw nitrogen gas get trapped in the wax and stay to present color? That's the question.

Once the experiment is terminated and the rubber stoppers are removed, the gas "dissolved" in the meerschaum will seek to escape into the free atmosphere. The gas that might get caught in the wax, which is to some degree semipermeable, may remain. If it does stay, then the pipe will be gloriously colored without smoking it. ▶

Impeccable Designs From The Creative Mind Of Tom Eltang



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I tried using isopropyl rubbing alcohol as a solvent to extract the nicotine, sugars and other compounds of tobacco in a small meerschaum. I stopped up the shank, then put tobacco and rubbing alcohol in the bowl. I covered the entire pipe with plastic wrap and sealed it with a small elastic band at the shank end. In 24 hours, the meerschaum was saturated with alcohol and darkened. After drying for 48 hours, the color was a light tan. It wasn't as pretty as a smoked meerschaum pipe with the yellow and orange colors. However, if one smoked tobacco and dissolved the residue in a solvent, concentrated the extract and then allowed it to penetrate an uncaked meerschaum bowl, one should approximate the coloring of a smoked pipe.

I hope the nitrogen gas idea helps out. Nitrogen is why fall oak leaves are brown and why protein in meat turns brown when cooked. It should also help your meerschaum pipe turn brown.

Robert E. Fay
San Jose, California

P&T: *What a great idea! We wish we had thought of it before we ruined a couple of nice meerschaum pipes in a coloring experiment involving a used Goodyear radial tire off a junked 1968 Ford Torino—what a mess. Of course, we recommend that smoking your meerschaum pipe is the best way to color and enjoy it.*

I am very excited about the meerschaum pipe-coloring contest, and I rushed my entry to the post office on April 1. However, I'm sure I speak for everyone when I express my disappointment that you didn't include a picture of the grand prize. Come on, *P&T*—let us know what we're fighting for!

Nicholas Ross
Morrisville, North Carolina

P&T: *You're absolutely right! When we announced the contest in our last issue, we failed to provide a photo of the meerschaum pipe that C.A.O. has kindly provided us as a grand prize. We're sorry to have caused any sleepless nights, but we're happy to alleviate your anxiety with this photo of the prize. We wish everyone competing in the contest the best of luck and happy smoking!*

Slap in the face

I stumbled across your magazine in the fall of 1997 while I was on vacation in Sacramento, California (to see the railroad museum). While spending idle time, I went to a mall and found a tobacco shop and saw your magazine. Upon purchasing and reading it, I immediately fell in love with it. When I returned home, I picked up the phone and ordered all the back issues and placed my subscription. ▶

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I mostly enjoy looking at the wonderful pictures of pipes. I always read "Ask Chuck," and most of your articles are top-notch. I enjoy reading about pipe carvers and your most recent article on meerschaum pipes was very well done.

I am disturbed, however, by the reply to Michael J. Glukler's letter titled "You're onto us." I realize that some of your responses are made in jest, but most of your subscribers are people like me—hard workers who enjoy what they do even though they aren't paid well by a corporation that doesn't care about them. That puts most of us in a pay scale range of $30,000 to $50,000 a year. For most of us, a high-grade pipe is a luxury—something we can come home to, relax and enjoy. A lot of people are fools and believe anything they see, hear or read. I like to think that I have a pretty thick skin. Most things like this I can laugh or shrug off. I've read many of your comments and thought they were funny and laughed them off, thinking most people are fools. However, the portion of your response to Glukler's letter about our "hard-earned subscription dollars are being well-spent on the comforts that we have grown to expect" made me irate.

Joking around with Glukler's fantasy of what your lifestyle is like is just fine, but when you thank me for my hard-earned money in a manner such as this, I'm offended. I'm not going to make idle threats to cancel my subscription, nor do I expect anything from you. I just want you to know how I feel. When I come home from work to relax after a 10- to 14-hour day, I do not need a slap in the face from you; I can stay at work to get that. My esteem for you and your publication is lowered.

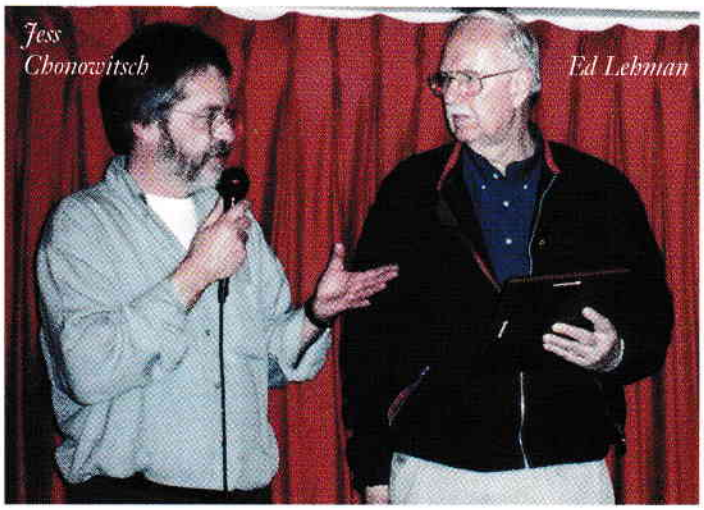
Mike (last name withheld by request)
Cyberspace

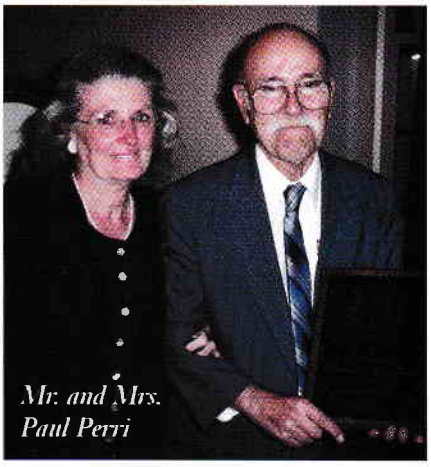
P&T: *You're right—our response to Michael Glukler's letter was in jest. There was absolutely no malice intended in that comment. We honestly try to anticipate anything that would be offensive to anybody. Sometimes we fail. Because the whole scenario was building on a ridiculous set of made-up events, we thought that particular extrapolation of farce would be obvious. Clearly we were mistaken. Thanks for taking the time to register your displeasure—we need to know these things if we are to get better at our jobs and provide a better product.*

A modest proposal

I usually don't take the time to write to a magazine, but *P&T* is so well-written that I had to pen a few thoughts.

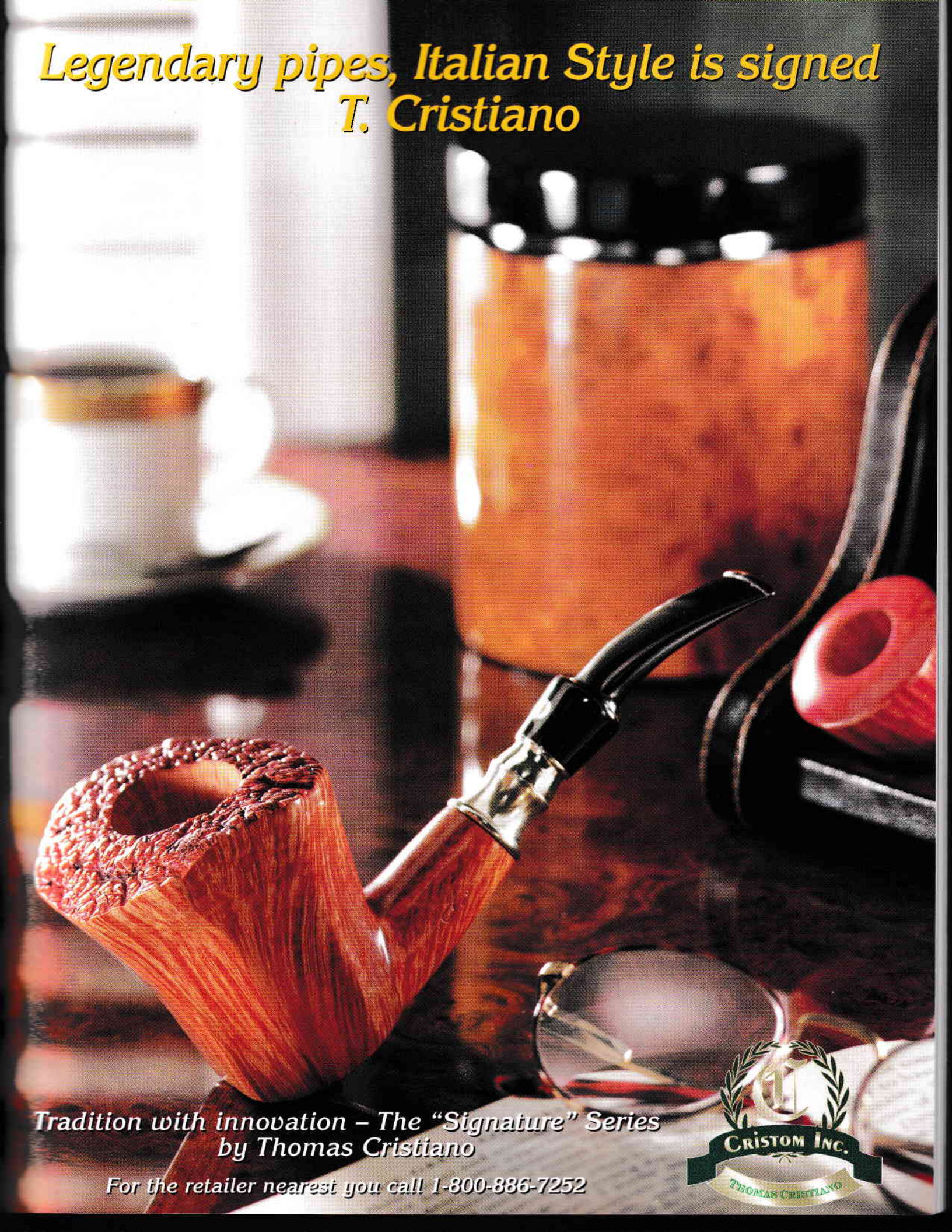
The Fall 2001 edition of "Pipe Lines" in *P&T* contained a letter in which a reader described William Serad's review style as "steeped in...hyperbole." I find Serad's writing to be refreshing and informative. Frankly, I'm tired of reading reviews that contain references to "a hint of cinnamon spice and woodsy peat" that "envelop a finish redolent of wood-roasted mushrooms and sweet herbs." Serad's reviews give a





L.A. Pipe Show Awards

The Southwest Pipe and Cigar League recently honored several individuals who have contributed to the pipe-smoking hobby at its West Coast Pipe and Cigar Expo. Paul Perri and Jess Chonowitsch received Outstanding Pipe Maker awards; *P&T* publisher Dayton Matlick received the Excellence in Publishing Award; and Ed Kolpin, the legendary founder of Tinder Box, received a Lifetime Achievement Award honoring his 75 years of support for the pipe and tobacco hobby.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broad, accurate and visceral impression of the smoking experience of a particular tobacco without getting bogged down in the banal. Kudos.

Isn't a year-in-review edition of "Trial by Fire" in order? Instead of reprinting each review, a broader and more useful thumbnail guide would be more effective. You could use a panel of smokers who could smoke almost every commercially available blend and give it a rating of between one and five stars. After the first year, these reviews could be compared to the ratings of previous years to track the consistency of the blends.

Steven Ciesicki
Cleveland, Ohio

P&T: *We attempt to address the difficulties involved in tobacco tasting with articles in this issue by William Serad and Fred Hanna. As you may already know, it's extremely difficult to maintain a level of objectivity when reviewing a product that's subject to personal taste, and we believe that it's the individual who should make up his own mind. In order to do that, we provide descriptions of pipe tobaccos rather than assessments. This allows our audience to read a review, decide that they would like to sample a particular blend, and then decide for themselves if they like it. We simply believe it would be wrong for us to assign a rating to our tobacco reviews, and after reading Serad and Hanna's articles, we hope you agree with us.*

Thanks *P&T*

As a new subscriber to your magazine, I would like to pass on a few comments. I found it fitting that my first magazine featured the story about *The Fellowship of the Ring* because *The Lord of the Rings* trilogy turned me on to pipe smoking years ago.

I think your magazine is excellent. It's all about pipes and the blends we enjoy in them. I am relieved to find that the magazine is dedicated only to pipes and pipe smoking. Keep your magazine the way it is, and the loyal pipe enthusiast will continue reading it for a long time to come.

Pipe smoking is one of my life's simple pleasures. It's something that I enjoy, and in a world full of constant change and confusion, it's reassuring to enjoy something that changes very little, reminds us of the past, and keeps us from losing our humanity. Pipe smoking provides that, and your magazine is a tribute to this most noble pastime.

Jeffrey W. Scott
Cyberspace

Your magazine is, simply put, a work of art! I am a 23-year-old who is just starting to smoke a pipe. I find pipes' beauty astonishing, and the smoke that comes from them warms the soul and calms the brain.

I prefer a very aromatic tobacco with light undertones during the day, and a heavier vanilla aromatic in the evening. I know a little about pipes and I like the shapes that carvers have developed over the years, but I want to learn more. I want to learn the terms and etiquette of the well-seasoned pipe smoker. Your magazine provides that information to me and I think it's a necessary item in any pipe smoker's library.

Craig Miller
Cary, North Carolina
P&T

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English Tradition

English pipemaking giant Cadogan Investments Ltd. keeps tradition alive and guarantees value

by Stephen A. Ross

It's 6 a.m. and I'm standing on the steps outside my hotel on London's Russell Square. The pre-dawn gray sky is low and there's a bone-chilling mist permeating the air. There are precious few signs of life on the neighborhood streets as the city is just beginning to awaken.

Some people would simply stay in bed on such a miserable morning, but not me; not on this day. I am warm with the excitement of being in my favorite city in the world, where history seeps out of nearly every crack in the landscape. Just a few blocks on my left are the remains of the once-proud Roman wall that encircled the old city Londinium; a few blocks in the opposite direction is the British Museum. Parliament and Westminster Cathedral are a five-minute Tube-ride away. Most important of all, I will soon meet Cadogan's CEO, Michael Adler, who will guide me on my first tour of a pipe factory.

I have to wait only a few minutes before Adler pulls up in an immaculate silver Mercedes-Benz station wagon. I hop into the passenger seat, and within minutes, Adler has navigated his car out of London and onto the A 127 for the hour drive east to Southend-on-Sea, a town on the Thames estuary—not far from the white cliffs of Dover—that's home to Cadogan.

If you're a fan of English pipes, then chances are you own a pipe made by Cadogan, a division of the British company A. Oppenheimer & Co. Ltd. Cadogan has been in the pipe business since its inception on London's Cadogan Square in the 1930s, but A. Oppenheimer's involvement in pipes reaches back into the 19th century. "It's been a family-run business for more than 140 years," Adler explains as he weaves through expressway traffic. "Charles Oppenheimer started a general import and export business in 1860, and his brother, David, joined the company later that year. Charles retired in 1870 and moved to Germany, where he became the British consul and then consul general, and David took over control of the business. My great-great-grandfather, Louis Adler, was the Oppenheimer's brother-in-law and became a partner when Charles left." The Oppenheimers died without having any heirs, so ownership of the company came to the Adler family. Adler and his sister, Fiona, represent the fifth generation of Adlers in the pipe business.

Cadogan's slogan is "Pipemakers Since 1825," referring to the first clay pipe Francois Comoy made in 1825. The company's history is composed of a virtual who's who in the English pipe trade, and its acquisitions have created one of the largest pipe companies in the world. Smokers' articles, including briar pipes, became a big part of A. Oppenheimer's business, and by 1870, the company was importing GBD pipes into Great Britain from Paris, France. A. Oppenheimer's association with GBD was so successful that in 1897 it became exclusive agent for the French pipe company. Five years later, the French owners of GBD, Marechal, Ruchon & Co., merged with A. Oppenheimer. By the 1920s, Comoy's of London, BBB, Dr. Plumb and Loewe & Co. had also come under its management, making it necessary for the company to create Cadogan Investments Ltd.

Michael Adler sands the bowl of a future Cadogan pipe.

to manufacture and market its pipes. Cadogan continues to make GBD, Comoy's of London, BBB, Dr. Plumb and Loewe pipes, and have added Orlik in more recent years. They also make Kaywoodie pipes for the British market and have recently agreed to make Sasieni for James B. Russell.

We arrive at the Cadogan factory in an industrial park within sight of the Thames. The building's bright yellow exterior sets a colorful—and welcome—contrast to the gray sky. We approach a set of blue double doors that serves as an entrance to the factory and there is no clue that opening them will reveal one of the world's largest pipe factories. Cadogan's pipes had been manufactured at a number of facilities scattered around London and St. Claude, France, but with the purchase of the Orlik Pipe Co. in 1980, Cadogan consolidated its entire manufacturing facility to Orlik's new, specially-built factory in Southend-on-Sea.

We walk into the factory and I immediately see 11 employees busily engaged in the different steps of making pipes. To my left, two men are using power sanders to smooth the surfaces of bowls that are destined to become Comoy's, and another man is using a smaller sander on vulcanite stems; four women are polishing GBDs in front of me; there are three women stamping BBB logos onto a group of pipes and packaging them to my right; and in the far back corner, a woman is applying coats of stain to another batch of pipes. Adler and I climb a set of stairs to a loft overlooking the factory floor that serves as a storage area for Cadogan's briar bowls.

"We produce nearly 50,000 pipes a year," Adler shouts above the sound of the power sanders. "They're all machine-made except for the Comoy's and GBD freehand pipes and the Sasieni 5-dot." He walks over to the storage bins of graded briar bowls that fill the loft. "I have been involved in pipemaking for only three years, but before I came here, I was involved with our woodworking business. I have an appreciation for the beauty of wood and how it's a living organism, even though it's been chopped down," Adler says as he reaches into one of the boxes, pulls out a briar bowl and examines it. "The cell structure of briar is what makes it so good for pipes. It's extremely hard, isn't resinous like other woods and the cross-grain stops it from burning like other woods."

"If money were no object, we would always use Moroccan briar," Adler states as he inspects another briar bowl. "We consider Moroccan briar to be the best-quality at the moment. You see, that's the difference—at the moment. Where is it best at the moment? Some people say that Greek briar is the best. That might have been the case 10 years ago and it might be true in 10 years' time, but it depends on what's harvested. At the moment, we're using Spanish briar for most of our pipes and reserving the Moroccan briar for our higher-quality brands. The wood is aged for between six and 12 months, and then it's shipped to us."

To avoid the confusion and excessive paperwork involved with using existing grades for each of the brands Cadogan has acquired, the company adopted a sin-

gle grading system. "We have eight grades we use for all our pipes," Adler explains. "Grade A consists of bowls that have a good grain without any visible flaws. B-grade bowls have good grain with a few small solid black specks or no more than three small sand pits that will be puttied. The BM grade has a good grain with up to five small sand pits that will be puttied. Bowls with variable grain quality and up to six sand pits are placed in our MO grade. Second-grade pipes vary from bowls that have little grain without flaws to bowls with good grain with up to eight small or two large sand pits. Third-, Fourth- and Fifth-grade pipes have bowls that are of proportionally decreasing quality."

"The big problem is keeping your briar selection in balance. If you end up with too many bowls at either end of the grading system, or with too many in the middle, you have a problem. When we are faced with that quandary, we'll downgrade some of our better-quality briar to fill our need for lower grades. We'll never do the opposite; so as a consumer, you sometimes get a better pipe for your money. Comoy's are made from higher-quality briar, whereas Dr. Plumb is made from lower-quality briar. It's a juggling act, all of the different brands and different qualities to produce an assortment of pipes that will sell in all quality ranges."

Adler leads me back down the steps and begins explaining the process for making a pipe. "Although the majority of our pipes are machine-made, we still give close attention to quality control. Each of the approximately 45 steps it takes to make a pipe gives us an opportunity to inspect our work. Our newest employee has been with the company for seven years and we have one who has worked for us for 51 years, so we're pretty experienced in judging the quality of a pipe."

After a bowl is selected, it's fitted with a vulcanite mouthpiece. Cadogan uses a small number of acrylic mouthpieces, mostly for the American market, but often chooses vulcanite because it's less expensive and many customers think it's more comfortable than acrylic. "Acrylic has its benefits," Adler states. "It doesn't discolor with age, but we think it's more brittle. We prefer vulcanite for durability and affordability."

After the mouthpiece is fitted, the bowl is inspected for flaws. Adler picks up a bottle containing mastic putty and invites me to smell it. Eager to please my host, I comply—and nearly retch. The smell is awful and Adler chuckles. "The mastic is a real witch's brew, made from alabaster powder, fish glue, Arabic gum, water and stain. Our inspector will look for flaws, use a pick to remove them from the briar and fill them. It's like dentistry."

Once the mastic has been applied, the bowl is sanded on a fine sanding wheel. Adler picks up a pipe and starts sanding it. He hands me a bowl and steps away from the machine, inviting me to sand it. I nervously bring the bowl in my hands close to the sandpaper wheel, which seems to be rotating at a speed that might be fast enough to win the pole position for the Indianapolis 500. Adler shouts a friendly warning to be careful and not lose any fingers—increasing my anxiety rather than putting me at ease. As the bowl touches the sandpaper, it's nearly ripped from my hands due to the force of the rotating wheel. I strengthen my grip on the bowl, make a few adjustments and quickly forget my nervousness as I concentrate on providing a perfectly smooth bowl surface.

After 10 minutes, Adler calls me to stop and inspects my handiwork. "Not bad," he quips. "It's all hand-eye coordination and it takes someone almost a year to learn to do this at a reasonable speed. After this, you will sand it using increasingly fine paper until the pipe is ready for staining. We use a spirit-based stain that's set by putting it over a flame. There are almost 50 different colors. Depending on the depth of color that's required, we will repeat the process of staining, setting and polishing a number of times. After you achieve the desired depth of color, the pipe's sent to the buffing wheel for one final wax polish and it's ready for packaging."

We walk into Adler's office. He pours each of us a cup of coffee and states, "No matter whether the pipe is a Comoy's or a Dr. Plumb, we want to ensure that we have a steady brand offering that we can be proud of; that all the Adlers who directed the company before me would be proud of. I'm happy if I can say that they would be proud of Cadogan. We offer quality pipes that are value-priced—that's our tradition—and we intend to keep it that way."

I return to London anxious to try the new Comoy's Billiard that Adler presented to me before I left the Cadogan factory. The early evening darkness has replaced the day's gray skies, but the bone-chilling mist is still in the air—perfect pub weather. I hurry to the Norfolk Arms, a pub across the street from my hotel, where I order a pint of Strongbow cider and fill my Comoy's with a strong English blend. I further my escape as I delve into the pages of Lord Byron's *Don Juan*. I can't help but feel part of an English tradition that has lasted for nearly 180 years as I light my pipe and the blue tobacco smoke slowly rises to the ceiling. ***P&T***

Every step in a pipe's construction presents an opportunity for an employee to inspect its quality. Only after a Cadogan-made pipe has successfully passed each inspection will it be packaged and ready to ship to tobacconists. ▶

Comoy's of London, GBD and Sasieni pipes are available for purchase at retail tobacconists nationwide. To locate the shop nearest you that sells these pipes, contact James B. Russell Inc., 25 Park Way, Upper Saddle River, NJ 07458; 800.221.7738; www.jamesbrussell.com.

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Nobel laureate, screenwriter, teacher and the most influential force in Southern literature, William Faulkner was never far from his pipes and tobacco

by Fred Brown

The tools of a writer are a little tobacco, some whiskey and a typewriter.

—*William Faulkner*

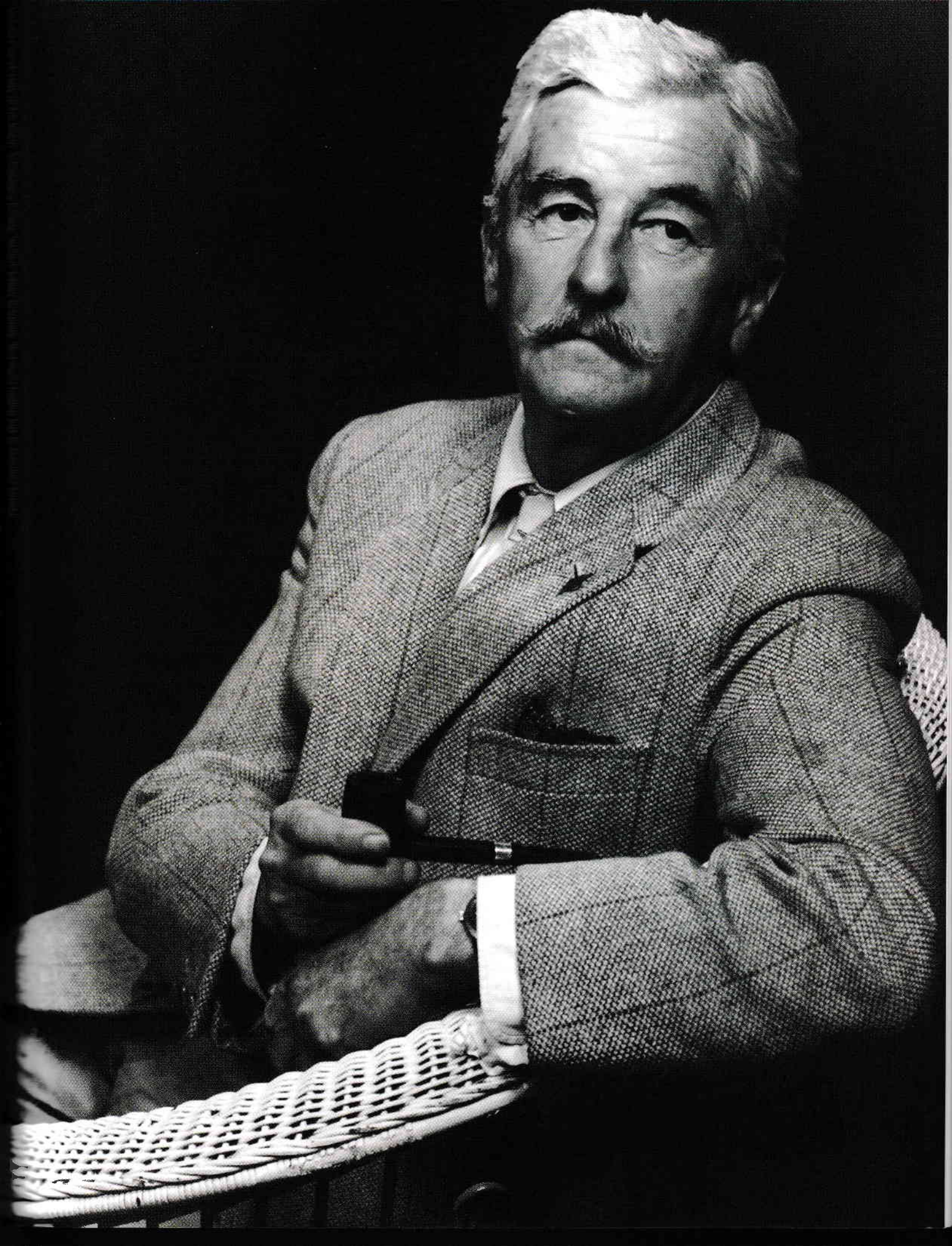
In Oxford, Mississippi, he was known as Uncle Will, Mr. Bill, or Count No Count. But in the larger literary world, the Nobel laureate William Cuthbert Faulkner, just 5 feet, 6 inches tall, was revered as the colossus who dominated American literature for almost 30 years. In his 20 novels and numerous short stories, he plowed so much fictional real estate that his legacy still serves as a benchmark, intimidating as well as inspiring writers, but always setting an exemplary standard.

Every summer toward the end of July, the town of Oxford and the University of Mississippi invite scholars from around the world to the Faulkner and Yoknapatawpha Conference to honor their most famous son. The largest of these gatherings took place in 1997 on the anniversary of what would have been the author's 100th birthday, when Faulkner devotees converged on the historic town 100 miles south of Memphis, where Faulkner once quipped that the Mississippi Delta began in the lobby of the Peabody Hotel. This summer will be the 29th year for these prestigious gatherings, during which all things Faulknerian are deconstructed, admired, and critiqued down to the very last comma.

Recognized as the most important writer of the 20th century, Faulkner's stories opened up a wide window into the Deep South and its post-Civil War culture as no other literature had done. As a Southerner and a journalist, I had dutifully studied his work when I was an English major in college and had made the requisite pilgrimage to Oxford and Rowan Oak, the estate where Uncle Will lived out his days from 1930 until he died in 1962. Even his death involved elements of drama and romance. At the age of 64, he fell from a horse and subsequently suffered a heart attack.

I was so caught up in his mystique that Faulkner is the reason I smoke a pipe today. As a young man I saw a black-and-white photo of Mr. Bill standing in the door frame of a barn, grasping the halter of a Mississippi mule in one hand and his pipe in the other. He was dressed in a well-worn tweed coat and a pair of khaki pants that appeared to be threadbare at the knees and pockets. He was also wearing a tie. Whatever his sartorial get-up, Faulkner managed to look imperious, and the pipe added to the portrait of the consummate Southern gentleman.

In 1984, on a National Endowment for the Humanities Fellowship at the University of Michigan, I enrolled in a graduate study course under the renowned Faulkner biographer Dr. Joseph Blotner, who helped me understand the complex nuances of William Faulkner's prose. But that course only made me eager to learn more about my literary hero. So, shortly after the end of my fellowship, I decided to return to the core of all that Faulknerian mysticism, the town



square at Oxford, where I might learn a little more about the exalted figure who walked the streets with the common folk, the man who had once said that the tools of a writer are a little tobacco, some whiskey and a typewriter.

My old friend John Leslie, a pharmacist and former long-time mayor of Oxford, is a fountain of information on things Oxfordian and Faulknerian. Now retired from pushing pills and politics, Leslie, 78, recalls that every morning in years past, keepers of the town's traditions arrived to drink coffee and hash over news and gossip as they sat in the green vinyl-covered booths of Leslie's old-time lunch counter and drugstore. It was there in the early 1980s that I met several enduring residents who had known the great master. People like to talk about old times in Mississippi, where the past always seems much more interesting than the present.

Faulkner's favorite blend was My Mixture, but he also smoked Sir Walter Raleigh

One man recounted the story of the day he saw William Faulkner and one of his friends driving near a lake. When the car reached the shoreline, it just kept right on going and dropped off into the water's edge. The old colonel driving the car looked at Faulkner and said, "Well, Bill, what do you think?" Still calmly smoking his pipe, Faulkner replied, "I thought you would never stop."

"Faulkner didn't come by my store," says Leslie, "even though I had better magazines than Gathright-Reed [the Rexall Drug Co., co-owned by Max Reed, one of Faulkner's close friends]. His mother [Maud] traded with me a lot. So did Faulkner's wife [Estelle]. She liked the perfume I kept on the shelves.

"I got a call about 6 p.m. one Sunday for a prescription for his mother, Maud. I delivered it, and Faulkner was sitting on a green glider on the front porch. As I began to walk off, he said, 'Come on, Mr. Leslie, you've got time to pass the day.' I sat and we talked," says Leslie. "He was smoking his pipe. He wanted to know about things happening in town that he was not in touch with."

On another pilgrimage, I discovered additional anecdotes about the author while roaming the streets of Oxford and listening, just as Faulkner had done years before. Conversations carried on in slow Southern drawls punctuated the quiet morning as old-timers sat on benches at the courthouse in the square, mulling over various topics of local intrigue.

In those days, Bess Summers was still around. Tiny as a bird, she greeted me with a sweet smile at the front door of her Victorian-style home in one of Oxford's oldest sections. She was dressed as if she were going to church, which was a visible remnant of her old Southern manners. In her gestures and features, she reminded me of Eudora Welty.

Bess, then 86, grew up on the same street as the Faulkners, but she told me she had never before talked to the press about school days with her famous schoolmate. She came from old Oxford bloodlines, from a family steeped in tradition and gentility, people who minded their own business and were seldom outspoken about others. But she had a bone to pick with Bill Faulkner.

"As children we knew that William Faulkner was genius," she told me. "He was quiet and very sensitive. He was not a talkative boy. We thought he would be an artist rather than a writer. He would draw trains crosswise on blue book notebooks and they looked just like trains. It never entered our heads that he would be a story writer.

"I have seen him stand on the street corner in Oxford and just look," she recalled. "He was like a statue. I know he didn't see anyone. I think he was absorbed in the conversations that were going on around him. I grew up on the same stories he did, but he was genius and I'm not. I recognize all of the characters in *Requiem for a Nun*. He took the nucleus of a true story and made it his. It was all his imagination. He would take one or two facts and build a story." Faulkner used this formula in his short story, "A Rose for Emily." Of course, everyone in Oxford knew the Emily of the story, and years later, while shopping on downtown Oxford's square, Bess saw the woman who had been Faulkner's prototype. "We just fell into each other's arms," she says about that meeting with her old friend.

Bess Summers had read most of Faulkner's 20 novels and other works because he was the first "real" poet she had ever known. But one of his stories still bothered her. *Sanctuary*, she told me, was just too racy for the sensibilities of the genteel people in Oxford. "I read the first chapter and then put it in a drawer."

She never picked it up again. "I just couldn't imagine William writing that. It was shocking and I resented him telling anything on Ole Miss." Bess Summers graduated from the University of Mississippi in 1919, where Mr. Bill had served as postmaster. "He should have had more loyalty than to make up a story like that," she said, still steaming after all those years.

Of the thousands of literary pilgrims who make their way to Oxford each year, most eventually wind up at Rowan Oak, Faulkner's historic home built by Robert Sheegog, a pioneer settler in the 1840s. The 31-acre farm, situated deep in a grove of oak and cedar trees, became Faulkner's refuge. He even wrote an outline for *The Fable* on his office wall. Now owned by the University of Mississippi, the house is presently closed for renovations but will reopen in November 2002, says curator William Griffith. The Yoknapatawpha Conference this summer will be missing a vital element, because visiting that holy literary turf is usually one of its most thrilling aspects.

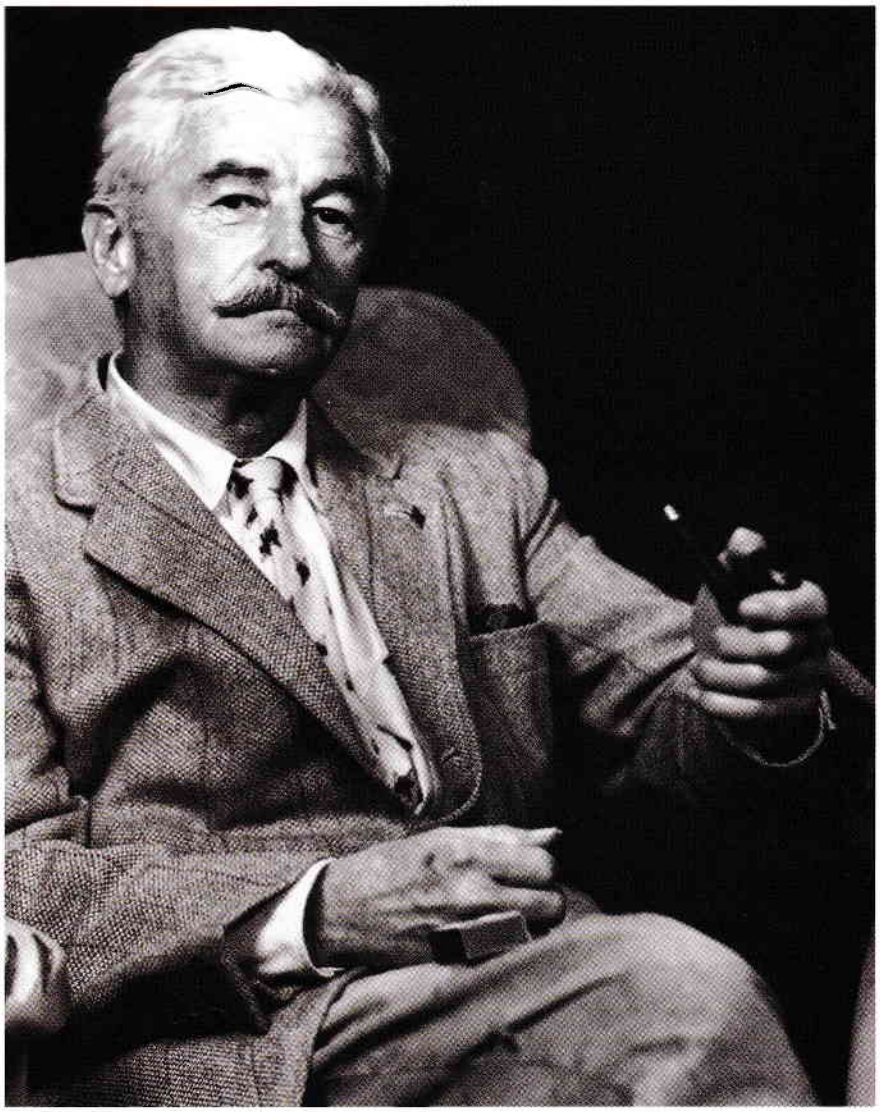
It seems ironic that although Faulkner's image is usually that of a man with a pipe in his hand, Griffith says, the university owns just one of his pipes, and only one ashtray. The rest have been claimed by family members. "I don't know much about his pipes, but I am pretty sure the pipe we own is a Dunhill," says Griffith. "He was not a collector. He just used them. He had one meerschaum. I think it was in the shape of a dog. He preferred Dunhills, though."

Faulkner's favorite pipe tobacco was My Mixture (Dunhill's 965), but Griffith says when he couldn't get those tins, he bought Sir Walter Raleigh. "I know that he smoked a great deal of Sir Walter Raleigh. I'm sure he preferred My Mixture, but I don't think he could get his hands on it [often]. We have found a lot of [empty] Sir Walter Raleigh cans in [Faulkner's] house. I mean a lot." Faulkner saved the tins, Griffith says, "to put things in," such as coins, or detritus from his desk. When the house reopens, Faulkner's pipe, glasses and favorite chair will return to the library. His clothes still hang in the closet of his upstairs bedroom, and among the articles of clothing is that tattered pair of khaki trousers in which he was frequently photographed.

Despite the name Faulkner gave the farm and house, there are no rowan oak trees growing in Oxford, Mississippi. This variety is usually found in cooler climes, but Faulkner loved the legend of the rowan tree, which claims that Scottish peasants placed a cross of rowan wood over the thresholds of their homes to ward off evil spirits and give the occupants a place of refuge, privacy and peace. Those were the very qualities in life that Faulkner himself sought, especially after his literary fame brought more and more curious visitors to Oxford. His career stretched from the Southern Renaissance to the rise of modernism in Southern literature, during which time he won the Nobel Prize in Literature (1949), two Pulitzer Prizes (1954 and 1962) and two National Book Awards (1951 and 1955).

Joseph Blotner, now professor emeritus of English at the University of Michigan, wrote a massive and masterly two-volume biography of the only family-sanctioned work about the author's life, *Faulkner: A Biography*. He believes that even though Faulkner called himself a failed poet, *Light in August* is actually a poem almost in its entirety.

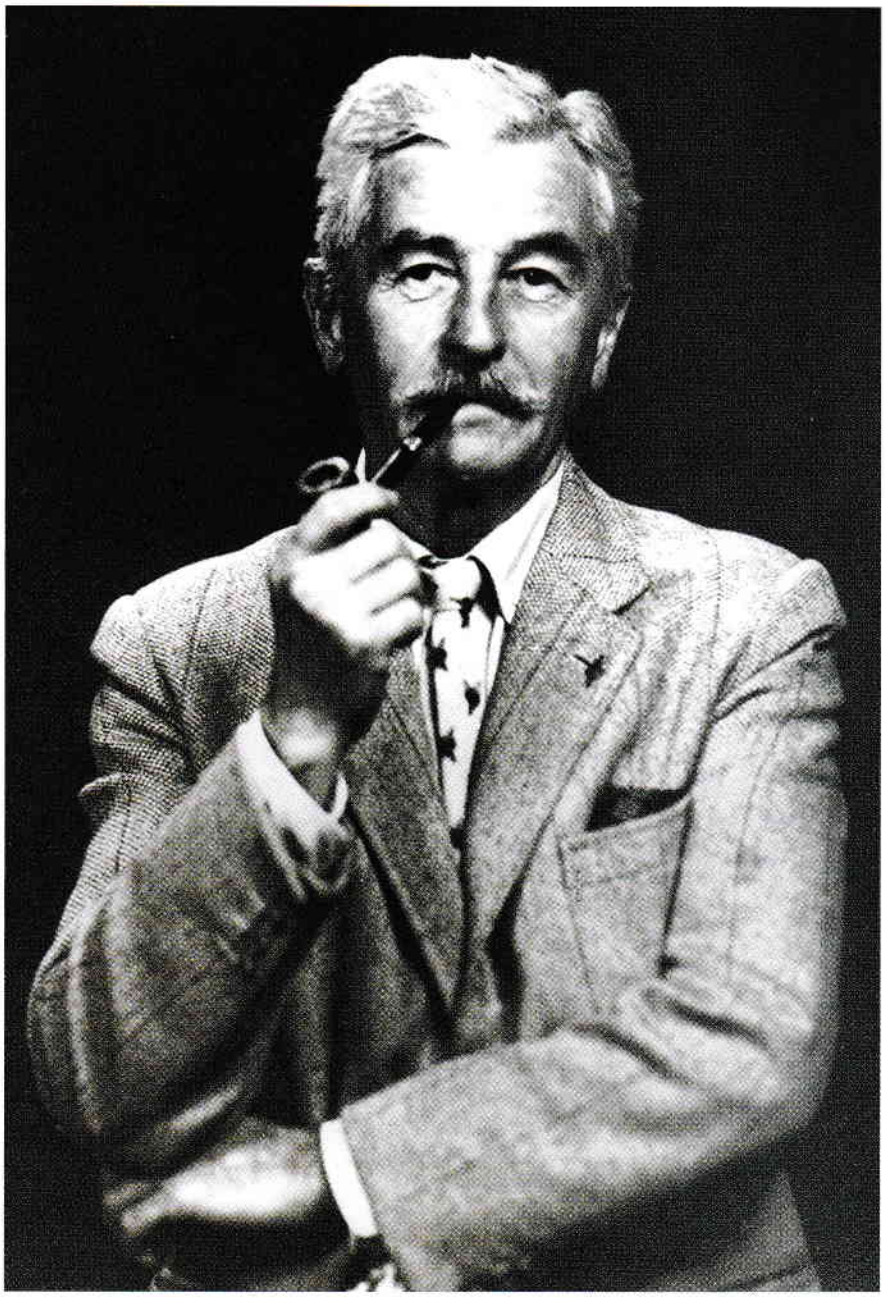
Blotner, who is retired and lives in Charlottesville, Virginia, says that Faulkner is just as relevant today as he was when he was writing in the 1930s. "Sure he is, because he is writing about the human condition, about things which essentially don't change. He is still relevant because he was writing about the human heart in conflict with itself. Those things don't change."



Of Faulkner's two decades of off-and-on work in Hollywood, Blotner says that the period served the major role of keeping the author in money. He was seemingly always desperate for cash, and writing scripts, or becoming a "script doctor," as Faulkner put it, kept him solvent between novels. But that lucrative time, Blotner says, also had its negative side. "Those were important years. But he needed money, and Hollywood is where he would go to get it. And it was costly, because of the lost time when he was doing scripts. He could have been doing novels and stories."

After the death of his daughter, Alabama, in 1931, Faulkner took his first trip to Tinseltown and signed a six-week contract with Metro-Goldwyn-Mayer in 1932. By '33, he was gone, but a year later, he was back to work with his favorite Hollywood director, Howard Hawks, who signed Faulkner to help write *Sutter's Gold*, a Hawks western. In 1935, Hawks got him work at Twentieth Century Fox, with a Darryl F. Zanuck production of *Les Croix des Bois*. From that time on and for the next decade or so, Faulkner was seen frequently in Hollywood, working on some of his

Faulkner's work influenced not only his own generation of writers, but also generations of writers to come.



biggest projects, such as his adaptations of Ernest Hemingway's novel *To Have and Have Not* and Raymond Chandler's detective novel *The Big Sleep*, both directed by Hawks. In 1955, Faulkner got his final screen credit with another Hawks film, *Land of the Pharaohs*, released by Warner Brothers.

William Faulkner was born Sept. 25, 1897, in New Albany, Mississippi, around 11 p.m. His place of birth was the family house rented on Cleveland and Jefferson streets, a quarter of a mile northeast of the center of town. William changed the name his father, Murry Falkner, had given him by inserting a "u" sometime around 1918 as he tried to head off to World War I. He hoped the sound and spelling would make the name seem more British as he tried to join the RAF.

Throughout his career, in writing about "my little postage stamp" of a place, he explored a variety of themes—the passing of the old order, the effect of the past on the present, the eventual fragmentation of Southern society, racial issues, and even the disappearance of the wilderness.

His work influenced not only his own generation of writers, but also generations of writers to come. For example, Cormac McCarthy, who grew up in Knoxville, Tennessee, is the writer whose style has been most often compared to Faulkner's today. And even though Faulkner's work has the reputation of being difficult to decipher, the University of Mississippi has come up with a way to make his works a little more accessible to the average reader.

On the occasion of Faulkner's 100th birthday, Dr. Donald Kartiganer, holder of the Chair of Faulkner Studies at Ole Miss and one of the organizers of the Yoknapatawpha Conference, suggested that readers start with the history of the Yoknapatawpha chronicle. With this approach, you would read the fiction more or less in the chronological order of the history rather than the order in which the novels were first written. Begin with *The Unvanquished* (1938), suggests Kartiganer, and then move to *Flags in the Dust* (1973), for the background of the Sartoris family. Next, turn to *The Sound and the Fury* (1929), to be followed by *Absalom, Absalom!* (1936) for the history of the Compson family. (Oxford old-timers, by the way, say that Faulkner combined the names of Chandlers and Thompsons to arrive at Compson). Then, *Go Down Moses* (1942) gives the McCaslin history in one volume.

As I Lay Dying (1930) comes later in the history of the Snopes family trilogy, but the professor suggests reading it before *The Hamlet* (1940), *The Town* (1957) and *The Mansion* (1959), since it is Faulkner's first novel dealing with the world of country people whose center is Frenchman's Bend. *Sanctuary* (1931) and *Requiem for a Nun* (1951) form a sequence separated by almost two decades, whereas *Light in August* (1932) is mostly independent of the other novels, although it takes place in Jefferson, but the long prose prefaces to each section of *Requiem* give the early history of Yoknapatawpha County. The advantage of following this agenda, claims Kartiganer, is that many characters and events gradually accumulate history and may become easier to keep straight as you proceed.

The second path is to read the books in the order Faulkner wrote them. Going this route, you would read *The Sound and the Fury* (1929), Faulkner's first novel, which illustrates themes of family relationships, the attachment to the past, and the dawning of the New South. The book also introduces Faulkner's examination of how different souls react to a tragic world, and how the poor continue to rise up from a land that is as used up as they are.

In the end, it doesn't matter how you read the books, just so you read them—because Mr. Bill knew something back then that the world is relearning today: "The past isn't dead. It's not even in the past." *P&T*

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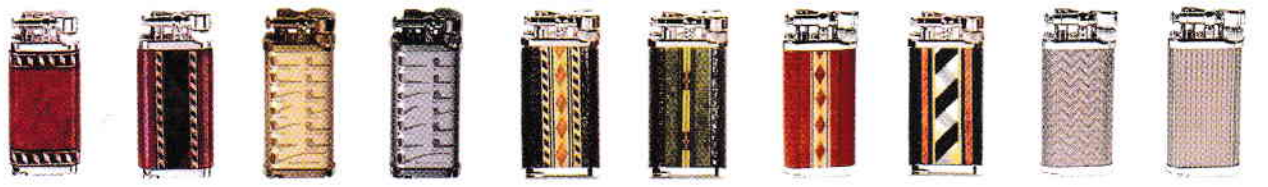

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Pipe-Smoking Friends—Famous and Infamous

A personal reminiscence of smoking pipes and talking tobacco with William Faulkner

by K. Maxwell Graves Jr.

The time frame for this story is 1958-1960. The place is Mississippi, during the last days of an era of social life about to pass. As a whole, neither the characters in the story nor the tobacco smoked can be found today.

If one looks clearly at a map of Mississippi, one should first establish as points for this story: Roxie and Oxford. Oxford, the home of the University of Mississippi, in northern Mississippi, will be easily found. Now, look down toward the southwest corner, a bit east of the Mississippi River, and you will find the city of Natchez. A bit to the east, the little town of Roxie is visible. This is where I was born, and where I smoked my first pipe. This in itself is not significant, as all pipe smokers are born and have a first pipe somewhere. But a saga has to have a beginning, and with a pipe smoker it begins with the first puff.

By 1958, I had reached a legal age and was about to enter the doors of advanced education. My underage puffing I had already done with "cross-vines"—cigars and cigarettes—having become adept in these pursuits. But, with the sophistication of a college degree under my belt, I was ready to move up into the world of pipe smoking.

Somehow I knew that pipe smoking is an art, not to be taken as lightly as lighting up a cigarette. I knew I would need counseling. I had readily available a true master in my Uncle Conley, who was, in fact, an infamous character very definitely of the old school. He was one of the last true cowboys, a real roughrider, and, in fact, to the author's knowledge is the last person ever to have ridden a horse across the Mississippi river, and chose to do so at no less a challenging location than between Natchez and Vicksburg. Such a person is no longer part of the American scene except in old black-and-white westerns. I went to Uncle Conley, who lived in Roxie, with my first serious pipe-smoking problems. Uncle Conley was a genius at the art. He was as adept at running afoul of the law in a manner and for offenses very rarely seen in these days. This was in Roxie in summer 1958 during the weeks before my entrance into the Ole Miss School of Law. He became my first mentor in the world of pipe smoking.

My Uncle Conley knew both the art of pipe smoking and the intricacies of the law. He was especially proud that I was to follow in his footsteps in both arenas. And, truly, I have added another generation and nearly another 50 years to the family's art of pipe smoking. Actually, this story has more to do with my second mentor in the art of pipe smoking. My second mentor is as famous as my first mentor was infamous. You all know him. In fact, he is the most famous Mississippi pipe smoker who ever lived—one of the most famous men in the pipe smokers' world.

The interesting thing about my two mentors was not only the contrasts between them, but also the similarities in the advice they gave. Truly, pipe smoking is an art with given dos and don'ts that are universal. My mentors' separate counseling would leave me well-prepared for nearly 50 years of puffing with little need for further instruction. Strikingly, as I look back and consider the vast differences in preference my two mentors had in their

choices of pipes and tobaccos, I also see characteristics they had in common.

Before we reach my episodes with the famous, let's dwell upon some of the pipe-smoking preferences of the not-so-famous. Uncle Conley smoked a briar pipe or pipes of unknown origins purchased in the Natchez, Mississippi, area, off a display board of pipes commonly found in drugstores at a price of about a dollar. These were probably no-name pipes of a lower grade produced by Dr. Grabow or Yellow Bowl. His one tobacco choice was an R.J. Reynolds product no longer available called George Washington. This tobacco was a long-cut version of present-day Prince Albert. In my opinion, it was not only the least expensive of the over-the-counter choices, but it was also the best. It was a rough-cut that was amazingly free of tongue bite.

Uncle Conley was of the opinion that no aromatic tobacco could be smoked without the use of profuse quantities of Dr. Tischnor's antiseptic, a popular mouthwash used also for insect bites and by rugged individuals (such as Uncle Conley) as a pleasure drink—it was a substance that he commonly abused anyway. It did go well with aromatic tobaccos. Dr. Tichenor's was best taken, according to Uncle Conley, mixed with about three parts of Coca-Cola in a cocktail created simply by pouring the Dr. Tichenor's into the Coke bottle and fiercely shaking it. These cocktails definitely bore a cause-and-effect relationship to his six long-term incarcerations in the Franklin County jail. Thus, Uncle Conley had to avoid the aromatic tobaccos and stuck closely to his George Washington.

Further, it was Uncle Conley's opinion that one must stick to one blend of tobacco (that being a nonaromatic) for at least two weeks to enjoy one's choice of blends. He strongly recommended that I choose from among George Washington, Granger and Prince Albert, with Sir Walter Raleigh being an outside choice. "Stay away from aromatics!" he would say. "These blends cannot be smoked without Dr. Tischnor's antiseptic—and that leads to trouble with the law." And that was Uncle Conley's final advice to me as I launched my legal career by entering the Ole Miss School of Law.

On arrival in Oxford and entrance into the University of Mississippi, I did the natural thing for a pipe smoker in those days, before there was a pipe shop in Mississippi. I went drugstore shopping to see what the locale provided in the way of pipes or tobaccos that might be different from George Washington. Early on, I discovered the delights of the Kaywoodie pipe and Mixture 79 tobacco, an aromatic that was "real" tobacco. I found that Oxford was somewhat elevated over the Natchez area in terms of its choices of tobacco, especially at one particular Rexall drugstore.

One day I walked into this Rexall drugstore, which was across from the courthouse on the square in Oxford and discovered tins of tobacco portraying as part of its trademark strange men and animals—obviously far removed in outward appearance from Uncle Conley's George Washington. It was called Balkan Sobranie. I was intrigued, though I had no idea what the contents might be like. I did notice that the price was shockingly high. An elderly gentleman was standing there at the same time buying several tins, so I thought it must have some redeeming value.

As the elderly gentleman and I started out the door of the drugstore to the courthouse square, he asked about my choice of tobacco being Balkan Sobranie. I admitted then that I had absolutely no idea what I had purchased; I simply had followed his lead. We both began to fill our pipes, he from a leather pouch, and I from my foil pouch of George Washington. We puffed away at our individual good smokes, and introduced ourselves as we strolled down the street. The weather was mild and perfect for pipe puffing and street conversation. The setting was perfect for meeting the famous, as well as the immortal. He introduced himself as William Faulkner. This name meant something to me, but not as much as one might imagine, or as much as it does now, in retrospect. I had no idea at the time that I was about to obtain for a pipe smoking mentor one of our immortals, nor did I realize the personal significance that the event would hold. I was around 21 years old and, as I remember, Mr. Faulkner appeared to be in his mid-60s.

As we stood outside the drugstore on the square in Oxford, I learned from Mr. Faulkner that there was another world of pipe smoking above and beyond that enjoyed by Uncle Conley in Roxie. Mr. Faulkner expounded to me on the superiority of English pipes and tobaccos. His preference was, of course, Balkan Sobranie. As time went on, I found him smoking this English blend on every occasion that I visited with him—we had several more encounters on the courthouse square over the next year or so.

Mr. Faulkner was supplied from the same Rexall drugstore with a flake tobacco called St. Bruno's Flake in a four-ounce tin that is still on the market without change, unlike most everything else in this story. The actual time frame is lost to my memory. His choice was clearly the Balkan Sobranie in a Comoy's sandblast pipe, which was in a Canadian shape. Incidentally, photographs of him in modern literature portray him with a pipe such as the one I remember and frequently comment that the pipe was a Dunhill. I'm sure he enjoyed a variety of pipes, but the one I remember was definitely a Comoy's, and there is a reason for my remembrance.

As previously stated, by this time I had elevated myself above Uncle Conley's board-display no-name choices to a Kaywoodie. Mr. Faulkner took my Kaywoodie in his hand and gave it a thorough review. It was a Standard in a saddle-pot shape. He said that it was a very good pipe. I paid $8.95 for it at our Rexall drugstore. But he strongly advised that a pipe without a metal filter was much better. He showed me what he meant with his Comoy's (if memory does not fail me, I believe Mr. Faulkner did remove the stem while the pipe was hot from smoking!). And he related to me that he purchased his Comoy's pipes at the Tobacco Bowl on Madison Avenue in Memphis, Tennessee. This was his recommendation to me of a choice in pipes. He stated that the gentleman who owned the Rexall drugstore that we had just visited had attempted to secure a stock of Comoy's but was unable to do so. And Mr. Faulkner gave me the address of the Tobacco Bowl.

The primary thing that Mr. Faulkner added to my education in contrast to that provided by my first mentor was that I should pay a little more to obtain an English-made pipe without the typical metal filters found in the better American-made pipes. It was his opinion that this made all the difference in the world and that actually, the bowl of my Kaywoodie was probably even a better grade of briar than was his sandblast Comoy's. He told me that this particular Comoy's was not expensive, selling at the time for about $20. I suppose by this point in our conversation he had learned enough about me to know I was a law student with limited means. I well remember his pipe to be a Comoy's, not a

Dunhill. Actually, a Comoy's sandblast and a Dunhill shell in a photograph from the 1950s are virtually indistinguishable. And I have no doubt that one could speculate that Mr. Faulkner would have had both. However, he never mentioned to me anything other than a Comoy's. He had no comment that I remember concerning the George Washington. I do not believe that he had any more familiarity with the George Washington than I had originally with the Balkan Sobranie.

Faulkner and I discussed my Uncle Conley at length. He seemed to be enthralled with my stories about Uncle Conley and his adventures. I was as fascinated with his stories of international travel.

We talked, however, mostly of pipes and the art of pipe smoking. The subject of literature was not broached, but we did talk about the men in the then-immediate past in our respective families. With both our families being of the Old South, we traded stories of kinfolk who would definitely have made fine characters in his tales. Faulkner impressed me as being more interested in the character of man than in the letters of literature.

Our casual friendship quickly assumed some notoriety among the university elite, who seemed to chart Mr. Faulkner's movements with scientific deliberation. My wife was a secretary for the chancellor of the University of Mississippi at the time and was at the front desk of the chancellor's office. Word of my acquaintance with Mr. Faulkner quickly spread, even to my law professors, who began to give me a second look.

Back to the art of pipe smoking. On a number of pipe-smoking instructions my two mentors were in accord. First, smoke nonaromatics! (Remember, this was before the day of readily available aromatic black Cavendish, and neither of my mentors had opportunity to enjoy the delights of this tobacco that we enjoy today.) Second, stay with the same blend. (Both mentors from their distant positions solidly recommended two weeks with the same blend, and one wonders if this could possibly have been coincidence.) Third, care for the cake in the bowl of your pipe. This cake is a very personal object, to be closely controlled on a day-to-day basis. Mr. Faulkner also provided his additional preference for nonfiltered pipes. But most important of all was their advice to smoke real tobacco, whatever the choice might be. Ironically, the choices of my mentors—George Washington and Balkan Sobranie—are now gone from the American scene, but both were essentially tobacco without additives.

All that my acquaintance with Mr. Faulkner ever amounted to was a passing friendship that spontaneously occurs when two or more pipe smokers get together. Over the long years, I have found this to be so whether it is among the famous or the infamous. Faulkner was my mentor in the gentle art of pipe smoking based upon a quickly-made acquaintance and his immediate recognition that I was a fellow pipe smoker deserving of much-needed instruction. He did give me an understanding of the difference between the American pipe smoker and the European pipe smoker, but with advice hauntingly similar to that provided by my Uncle Conley 300 miles to the south, who knew nothing of Balkan Sobranie. Both men seemed delighted to find among the young a new pipe smoker. Some things never change. ***P&T***

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Generations

Two talented generations of pipe men forge a partnership that influences the future of Italian pipemaking

by Chuck Stanion

In Rome, one's senses register the environment at an elevated level of consciousness. The city proffers on its populace a rarefied, sensual focus that makes textures more tactile, angles more crystalline, scents more fragrant, colors more glorious. Every sound is melodious, every flavor enticing. Each step is buoyed by the irresistible aromas of baking bread, fresh fruit, rich coffee. To walk in Rome is to slip from behind a murky distortion of Twinkie cellophane and experience the world with kaleidoscopic intensity. Senses combine and magnify. Rain becomes laughter, food becomes fellowship and architecture becomes irrefutable confirmation of immortality. It is an ironic contradiction that such an unspeakably ancient city imbues its visitors with such youthful perception.

The natives of Rome are as refreshing as the surroundings. Ask a typical American about his job and you may receive a noncommittal shrug and a haggard, "It's a living." That temperament does not exist in Rome; that resignation cannot be translated. In Rome, enthusiastic, animated conversation flows everywhere in a gentle, uplifting current. Like the colors and flavors of Rome, attitudes are brighter here than anywhere else.

Among the most festive locations in the city, the area surrounding the Trevi Fountain reflects a mood of celebration as people by the thousands toss coins into the splashing water, subscribing to the legend that the gesture will guarantee eventual return to Rome. Everyone who must leave this city hopes to return, and the fountain offers that expectation by way of long tradition.

The worn cobblestones of the streets convey some of the aura of the city through the clattering shoes of the thousands of people who walk daily here. Moving away from the fountain, awed by the long history of this place, one is dumbfounded to see a strange anachronism only a block or so away: a Dunkin' Donuts shop. It's open for business but absolutely deserted, with one lonely clerk nodding off at the counter. You just have to stop and scratch your head. Everything else here seems to fit—old buildings, arches, columns, and there's even a beautiful pipe shop right across the street: Becker & Musicò.

Paolo Becker

"American donuts," says Massimo Musicò, shaking his head with disdain. "This is *Rome*; who wants donuts?" He is a young man with lots of kinetic energy, always moving, gesturing with every word he speaks. "Welcome to Becker & Musicò," he says, walking into the shop and opening his arms wide to offer the full hospitality of place. "What would you like to see? Pipes? We have many beautiful pipes."

The Becker & Musicò retail shop accommodates a large volume of bustling traffic. The location is perfect—you could probably toss a coin into the Trevi Fountain while looking into the shop windows. This area is enormously popular with tourists. "There are many tours here," says Paolo Becker, who is leaning against a large glass showcase of high-grade Becker pipes and who runs the shop with his partners, Giorgio and Massimo Musicò, "but 80 percent of our business is from local people." He is a thin, sinewy man with hawk-like, unreadable eyes, except when he talks about pipes—then an enthusiastic warmth becomes apparent. It is interesting that, despite the in-

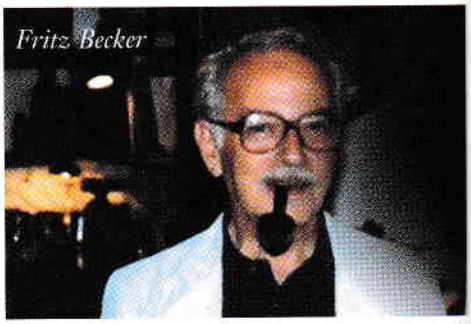
ternational popularity of Becker & Musicò pipes and Becker pipes, tourism accounts for so little in the way of sales. The retail shop carries many beautiful, handcrafted nonsmoking items, however, such as hand-blown glass sculptures, quality silver- and pewter-ware and fine music boxes, enough to accommodate the day-to-day shopping needs of the visitors to Rome who wander into the shop. The pipes, though, displayed at the far end of the showroom, appropriately lining the walls around the sitting area, are the real treasures for those who know the significance of Becker & Musicò.

It all started simply enough, with a man entering his local tobacconist's shop in 1979 to show a few pipes that he and his son had made in his attic. That man was Fritz Becker and the shop was the famous Carmignani store in Rome, managed at that time by Giorgio Musicò, Massimo's father. Fritz Becker was a respected professional in other fields long before he brought those pipes into Carmignani. In the late 1930s, as World War II was beginning its devastation, he had escaped from Vienna, where his Jewish heritage guaranteed his imminent arrest. He spoke five languages fluently and worked as a translator for British Intelligence in England throughout the war. Later, he moved to Rome, where his reputation as an architect, a painter and a sculptor grew. He eventually achieved the post of Representative to the Vatican for the World Jewish Congress, a responsibility parallel to that of an ambassadorship.

Why would such a Renaissance man decide to become a pipecarver? Undoubtedly for the same reason any of us become involved in this hobby: a simple love for pipes. Some of us collect, some of us enter the retail tobacco trade, some of us become distributors, some of us blend tobaccos—and all of us smoke; we share a love for pipes and we celebrate them according to our talents. Becker's flair was for design and his passion naturally took him on that path. The craft was also something he could share with his son, Paolo, who from the very start was an integral part of the manufacturing of Becker pipes.

What made Becker pipes different was more than just the unique vision of the designs. Fritz Becker always insisted on using only extra-extra-quality briar from the Calabrian province of southern Italy, which he insisted brought unparalleled smoking quality to his creations. The stem work, too, brought a distinct comfort to the pipes. "Look," says Paolo, opening a case and removing a Becker from its stand. "See, the mouthpiece is very flat and wide. They are effortless to hold in the mouth."

Giorgio Musicò recognized the talent represented in these pipes, and encouraged the makers. He obtained an exclusive sales



Fritz Becker

Massimo Musicò

agreement for Carmignani and soon Becker pipes were a common sight in Rome.

Musicò's influence should not be underestimated here. This is a man who lives pipes. He has a deep affection for classical English designs and urged the Beckers in the direction of smaller pipes (current-day Becker & Musicò pipes reflect that philosophy well). "In fact," says David Field, who is the importer and distributor of Becker pipes in the United States, "Giorgio single-handedly changed the market for pipes in Italy

Becker and Musicò pipes are recognizable by the double hash mark logo on the stems.

Italians tended to prefer larger freehands before Giorgio's passion began swaying popular opinion. Through his work at Carmignani he influenced thousands of pipe smokers. He wrote dozens of articles in Italian pipe magazines. He is enormously respected in Rome." Such was his reputation that when the film *The Good, the Bad and the Ugly* was being filmed in Italy, Lee Van Cleef came to Giorgio for advice on the correct pipe for his gunfighting character in the movie. On Giorgio's recommendation, he purchased the meerschaum pipe that we all enjoy watching him smoke throughout the classic film.

Musicò's expertise made him a good partner for Fritz Becker, who was known as a man who was never without a pipe. "I don't think he ever took it out of his mouth," says Bill Taylor, maker of Ashton pipes. "I roomed with him once—it was at the Retail Tobacco Dealers of America Trade Show in 1986, and he literally *showered* with his pipe. He was in the shower, washing his hair, with a pipe in his mouth. I don't know, because the lights were out, but I bet he slept with the thing as well."

David Field was well-acquainted with Musicò in those days, as now, because he often visited Rome to buy pipes, and always stopped at Carmignani. That's where he met Fritz Becker. "I was looking at some pipes," says Field, "when someone tapped me on the shoulder. In flawless English he said to me, 'You know, I've made a few pipes. Would you like to see them?' I thought to myself, oh no, another amateur pipemaker. But, to be polite, I said, 'Sure.'" That "amateur" was, of course, Fritz Becker. "I looked at his pipes," says Field, "and I was floored."

That was 1981, and Field immediately arranged to start importing Becker pipes to the United States. Paolo Becker was working as an electrician as well as making pipes with his father, but at that time he decided to devote all his energies to his pipemaking. Fritz Becker designed the pipes at first, but both men worked on every piece made. There was a moderately noticeable shift in design around 1983, though, because David Field urged the pair to make more pipes in traditional styles to accommodate American tastes. This shift may have led to the misconception that there is a difference in quality between Fritz-made Beckers and Paolo-made Beckers. David Field is adamant on the point, however. "Every Becker pipe," he says, "up until Fritz's death in 1991, was a joint effort by both men." So there is no such thing as a "Fritz" pipe, which a few people seem to think would represent superior craftsmanship. "If anything," says Field, "Paolo is now doing better work than is seen in the older pipes." Indeed, it may be argued that Paolo has surpassed his father with innovations in engineering and pipe design.

Giorgio Musicò left his position as general manager of Carmignani after deciding with Paolo Becker that they should open a shop together. It was around this time that Massimo Musicò, himself a fine pipemaker, joined the team. Exuberant and animated beyond description, he is a dynamic proponent for pipe smoking. Like his father, he has written much about pipes in Italian pipe magazines. He speaks very good English and possesses an unbridled enthusiasm for American films and music

Ten years earlier, in 1980, the Beckers had moved their manufacturing site in from the original attic of their apartment to a

small laboratory in Via della Panetteria, and it was now decided to add a retail space to that workshop. The Becker & Musicò shop opened for business in 1990 and, two years later, in 1992, moved to its current location near the Trevi Fountain. "When the retail shop opened," says Massimo, "I became responsible for the pipe repairs that came in, and I still do that." In 1995, a new line of pipes was developed to take advantage of the terrific talents of the partnership: the Becker & Musicò line.

The original workshop still remains and is a short walk from the retail shop. A door on a side street opens to a set of narrow stairs descending into a work area, which is divided into several rooms for various stages in the pipemaking. Here the briar ages for three years, air-curing on large shelves before becoming pipes. Sawdust covers everything and the machinery is spilling over with briar shavings. It's obviously a well-used shop.

Sadly, Fritz Becker died before the inception of the new retail location and the new pipes that it initiated. Paolo Becker, though, carries on making Becker pipes as well as developing his collaboration with Massimo Musicò. Paolo, Massimo and Giorgio all work in the retail shop, though Giorgio spends more time with customers than the other two, who are often busy with pipe repair and pipemaking. Giorgio's charm and endless knowledge make the shop popular with regular customers. Paolo Becker is making plans to free even more of his time for pipemaking in an effort to produce more Becker pipes, and both he and Massimo work tirelessly in making the Becker & Musicò pipes.

Paolo Becker has made all Becker pipes by himself since the passing of his father. They are entirely handmade, with hand-cut stems, of which about 90 percent are acrylic and the remaining 10 percent are brindle (red-and-black striated) vulcanite. Becker pipes require more than 100 individual steps to create and are easily recognizable as belonging to the Becker line by their distinctive styles and registered trademark of a briar ring where stem and shank meet. Paolo's inventiveness has brought about one particularly interesting innovation in manufacturing. "It's a universal chuck for the lathe," he says, demonstrating in the workshop. "The briar block is clamped in the chuck, and the whole block turns while the drill bit enters at precisely the correct angle. Then it turns to drill the tobacco chamber." This invention guarantees a perfect channel through the shank, centered at the bottom of each tobacco chamber every time.

Only about 400 Beckers are made each year, of which approximately 80 percent are sent to the United States. "That's because Becker pipes tend to be larger pipes," says Paolo Becker, "and Americans still seem to like big pipes, unlike here in Italy, where smaller pipes are more popular."

"Becker & Musicò pipes are smaller pipes, generally," says Massimo Musicò, "and are more traditional." The proportions of export for Becker & Musicò are inverse to the Becker pipes for this reason, with about 80 percent sold in Italy and the rest exported to the U.S.

Becker & Musicò pipes combine the talents of Paolo and Massimo. The bowls are machine-fraised and Paolo does the finishing, while Massimo completes the stem and silver work, for which Becker & Musicò

pipes are famous. So while Becker pipes are more expensive, because of the extensive handwork involved, Becker & Musicò offer a very good value for a great product. While these pipes are machine-turned, which helps keep the price down, there are still many steps that must be completed by hand.

If you've ever thought about traveling to Rome, a visit to Becker & Musicò would be worth the trip all by itself. It's a beautiful store filled with some of the finest pipes in Italy; there is plenty of space for relaxing and smoking, and the proprietors are among the most knowledgeable and interesting pipe experts on the planet. While Paolo Becker is hoping to spend more time in the future making pipes than watching the retail store, you can still catch him there. Giorgio and Massimo Musicò are friendly and accessible and conversant on any pipe topic you can imagine. Two generations of pipe experts bring a great deal to this shop, as the fine pipes within its walls attest. ***P&T***

Becker Nomenclature

Becker pipes were originally stamped "Fatta a Mano," (made by hand), but shortly after the R.D. Field company began importing them to the United States, in 1981, the stamp was changed to "Handmade in Italy." A very few pipes may still be around with the original Italian stamp, but they would be relatively rare.

Beckers are graded according to a theme of playing cards. Rusticated pipes are marked with Spades, from one to four spades, according to grade, and each grade is additionally marked according to size: P for *picola* (small—approximately equal to a group 2 Dunhill); M for *media* (medium—approximately equal to a group 3 or 4 Dunhill); and G for *grande* (large—approximately equal to a Group 5 Dunhill). Sometime in the late '80s this system was changed to one spade only on all rusticated finishes, and the size stamps were likewise discontinued on all finishes.

Becker sandblasts are marked similarly, but with Clubs—from one to four clubs according to grain.

Smooth pipes start with Diamonds—from one to four diamonds according to grain.

Higher-grade smooth pipes receive the Heart stamp—from one to four hearts according to grain quality. In 1989 or 1990, the Four Heart Elite grade was added, discernible by the addition of the word "elite" after the four hearts.

The highest grade pipes receive the Royal Flush stamp: One Spade, one Diamond, one Club and one Heart. As with the Four Heart Elite, the Royal Flush Elite was added in 1990. As of February 2002, the Royal Flush Elite category had been expanded to include three different grades: Royal Flush Elite A, B and C, with the Royal Flush Elite C being the highest grade possible.

The color stain on Becker smooths is not dependent on the grade—various shades may be found on all grades.

Becker & Musicò Nomenclature

Becker & Musicò pipes started in 1995, during the fifth year of the partnership, and are stamped accordingly. Those pipes stamped "5 years.1" are from 1995; "5 years.2" represents 1996, etc. Smooth pipes made for the Italian market also have a grade stamp, the highest being a "C," standing for *cuori* (heart); the next grade in descending order is "Q," for *quadri* (diamond); and the lowest smooth grade is stamped with an "F," for *fiori* (club). Those pipes marketed in Italy are additionally stamped with maker's marks to indicate which carver took primary responsibility for a particular pipe, a P standing for Paolo and an M for Massimo. These grade and maker stamps are not included on pipes exported to the United States.

For additional information or the name of a tobacconist near you that carries Becker & Musicò or Becker pipes, contact R.D. Field, LLC, 935 Caledonia Street, Philadelphia, PA 19128; 215.508.9309; www.rdfield.com.

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Pipes AND TOBACCOS

Pipe of the Year 2002 by Stanwell and Jess Chonowitsch

Here is our fourth installment of *Pipes and tobaccos* magazine's Pipe of the Year. We're now more than halfway to our first seven-day set. That makes this offering most appropriate, because it is truly a middle-of-the-road pipe with great design, excellent execution and irresistible pricing.

Stanwell pipes are among the best values available. Machine-made, they nevertheless go through many handmade processes. You get a lot of pipe for a reasonable price with any Stanwell. But this one is remarkable in additional ways.

Our Stanwell Pipe of the Year is designed by Jess Chonowitsch, one of the most talented and famous carvers in the world. It would have been nice to have Jess make these pipes himself, but it would have taken him years, given the limited number of pipes he can produce, and the cost would have been prohibitive. So we asked him to design a pipe and asked Stanwell to manufacture it. It's a Danish horn shape with thick walls, sweeping curves and beautiful silverwork. Each pipe is individually numbered. Five finishes are available in five prices:

Rusticated	$100
Black Dress Finish	$120
Sandblast	$140
Dark Smooth	$160
Light Smooth	$180

This is a limited edition of 250 pipes, just as our previous Pipe of the Year pipes have been. Fifty pipes in each finish are available, with pipes numbered 1-50 in the light smooth finish; 51-100, dark smooth finish; 101-150, sandblast; 151-200, black dress; and 201-250, rusticated. Each pipe is numbered on the sterling silver band with its own individual number. On the other side of the sterling band is the Stanwell name and the year 2002. The *Pipes and tobaccos* logo is stamped on the shank and the Stanwell logo, in silver, is inlaid into the top of the mouthpiece for a stunning presentation.

The pipe is 5.5 inches long and the bowl has an interior depth of 1.75 inches. The top diameter of the tobacco chamber is 13/16 inches, tapering down to the bottom of the bowl. The mouthpiece is a modified saddle design, flaring out at the lip button to a width of 11/16 inches. The interior of the bowl is coated with Stanwell's protective bowl coating to help protect the wood and promote quick cake building.

While this is the least expensive pipe we have commissioned for our Pipe of the Year pipes, we are confident that you will agree that it is a terrific value. But we've added another incentive. With each Stanwell/*P&T* Pipe of the Year we will include a specially designed pewter tamper by Catnip Hill Trading Company, whose tampers you may have seen in our Spring 2002 issue. The tampers have the *P&T* logo on one side and the Stanwell logo on the other. Only 250 tampers were made and are available only with this Pipe of the Year. There is no additional cost for the tamper—it's a complimentary bonus accompanying each 2002 *P&T* pipe.

It's a great pipe at a great price and sure to become a sought-after collectible. For additional information or to order a *P&T* Pipe of the Year, telephone 800.346.7469; fax 919.876.6531; e-mail *mprice@speccomm.com*; or write to *P&T* Pipe of the Year, 5808 Faringdon Place, Suite 200, Raleigh, NC 27609. ***P&T***

Pipe Mixtures for the Masses: A Look Back at Tobacco Blends

We often think that the best things are those from the past. But a look at some of the tobacco blends of the good old days may prompt a change in that opinion

by Ben Rapaport

Following a uniquely American phenomenon now almost a quarter-century old, that of selling reconditioned used briars, or "estate" briars, a parallel market has been established in the last several years: that of collecting older tobaccos still in their pressure-sealed tins. For whatever reason, there's now an element of cachet among pipe smokers for "something old," rather than "something new," to quote part of a phrase normally associated with wedding ceremonies.

But if we look far enough back into the history of pipe tobacco production and blending, how old would tobacco have to be before a modern-day pipe smoker would reject it summarily? Maybe those particular pipe smokers who revel in aged tobaccos may consider that the *really* old is not something they'd like to taste-test in their pipes.

According to a certain E.L. Gartner, ("Tobacco Blends," *Pipe Lovers*, January 1946):

> A few years ago there was considerable attempt on the part of some less scrupulous tobacco merchants to adulterate their products with any cheap smoking material which would reduce the amount of the costly tobacco and increase the profit to the shopkeeper. Coltsfoot, cabbage leaves, and in fact any weed whose dried leaves could be employed were forced upon the unsuspecting smoker.

This was just one opinion a half-century ago about tobacco adulteration on the part of some American tobacco merchants. Step back further in time, say, to the last quarter of the 19th century. Why then? Because this story is based on information that was published during that period. "In Europe in olden days some of the blending formulae read like a witch's brew, and contained everything but the kitchen sink, including English red for coloring. The local tobacco was so poor in quality, it required much disguising to make it palatable." (Louis C. M. Blair, *Tobacco Blender's Handbook*, ca. 1950s).

What follows corroborates and reinforces what Messrs. Gartner and Blair said about 50 years ago. The kinds of tobacco generally used, for example, in England probably differed widely from those used in the United States, but during the time frame under study, I question whether the ingredients used in and the processes for producing pipe tobacco in America were markedly different. If ingredients used in the manufacture of American pipe tobacco were different, I counter with the fact that English pipe tobacco blends were imported into the United States, and American pipe smokers bought and smoked them. So, let's investigate some of the constituents in English-"type" pipe blends proposed by two industry sources.

Two books published in England about 10 years apart and referenced often in this story provide a snapshot of the process of manufacturing pipe tobaccos in the late 19th century. (I have yet

to identify or find an equivalent book published in the United States during or slightly after this time frame):

- James B. Lutterman, *The Tobacco Manufacturers Manual. A Vade-Mecum for the Allied Industries* (London, 1887)
- Lewis Jameson & Co., Limited, *Manufacturers' Practical Recipes* (London, 1897)

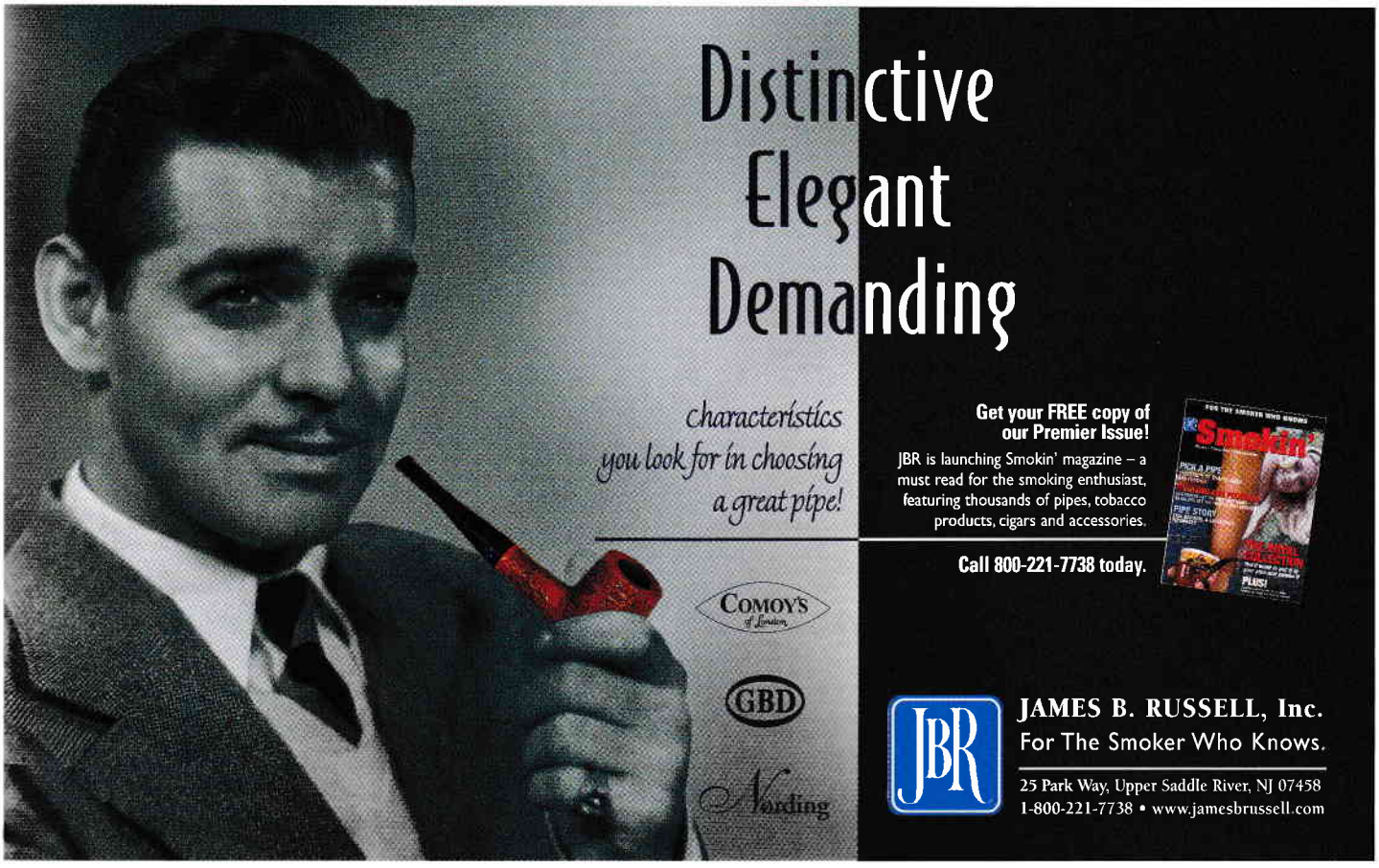
In each book is found some of the magic and mystery that yielded the flavor and taste of many tobaccos of that period. The two books are similar in content and yet quite different. The similarity begins and ends with the fact that both address the tobacco manufacturing industry, the former in its entirety, the latter only partially. The Lutterman book is written solely and exclusively for the tobacco trade, and Jameson's book covers a broader spectrum, as the book's subtitle indicates: *Processes and Recipes for the Manufacture of Commodities in all the Arts and Industries*. Another discrete difference is in the presentation of information. In the former, the information is presented as recipes —the ingredients and the precise instructions for preparing tobacco blends—whereas the latter lists only ingredients. Singly or together, the information in each volume is quite revelatory. If the instructions contained in either book were followed, and this was how some pipe tobaccos were prepared for consumer sales—and I have no evidence to the contrary—it unveils, in my view, a disturbing inside look at the tobacco industry, at least in England at that time.

It is generally accepted that the three base tobaccos for pipe mixtures are Burley, Virginia and Cavendish. Latakia, Turkish and Perique, for example, are used to add additional zest and flavor. (There are two other groups of tobacco—known as semi-base tobaccos and flavoring tobaccos.) And most everyone likes to experiment with tobacco now and then, creating a different blend, altering the composition of a favorite mixture, changing the ingredients or their proportions. But this is not a story about how complex multi-blends and processed blends of tobacco were handled through casing, flavoring, drying, cooling, dressing, pressing and cutting (and not necessarily in this order), or any other processes that affect the final character of a tobacco blend. It's about the composition of pipe tobaccos a century or more ago, or the "what," not the "how," of pipe tobacco!

For the sake of argument, if you were a pipe smoker in late-Victorian England or in pre-Spanish War America, and you were made aware of the essential ingredients in pipe tobacco sold across the counter, would you have become a pipe smoker? Furthermore, after becoming aware of this, did the pipe smoker in those vintage years savor his pipe of processed leaf, or is it a myth that should be dispelled? For that matter, if you were exposed to the information contained in either book on preparing tobacco for cigarettes, cigars or snuff, would you have ever smoked? Let's probe a little, and you can decide for yourself.

To set the tone, I quote the first of several "Hints to the Trade" from the Lutterman book:

> It is a well-known fact that a scrap of stale or partly smoked tobacco, or a little tobacco ash, or a few bread crumbs—or, in fact, almost any foreign substance not estimated for in the manufacture of tobacco—will spoil, in some way or other, any batch of tobacco in process, in which the said foreign element may find itself.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The emphasis here is to suggest that, just like today's wafer plants producing semiconductors that are built to rigid environmental standards, a yesteryear tobacco plant was to operate as a clean room. Clean may have been the modus operandi of the plant environment, but the components used in creating pipe tobaccos in such plants were, from what I have read, and if mixed with tobacco, quite suspect.

In the preface to Lutterman's book appears the following plea: "Brethren in the trade! Put my experience to use. I have retired from active work now, but I still take a fatherly interest in what is going on in the tobacco industry around me. By following the tried and approved precepts and formulae given herein, there is not an article or grade of goods you produce which cannot be improved." The table of contents, composed of divisions, rather than chapters, includes, for example, "Division II, Section 2. Improving Inferior Leaf (Twelve Methods)"; "Division II, Section 3. Blendings, Mixtures, &c."; "Division II, Section 4. Cut Tobaccos of All Kinds"; Division VI, Section 1. Perfumes, &c."; "Division VI, Section 2. Colorings &c."; and so forth.

Stroll through a couple of Lutterman's expositions. The following is from Division II, Section 2:

> Each of all the aftergiven recipes is arranged for the treatment of one hundred weight [112 pounds] of leaf tobacco. Any one will convert the most inferior rubbish it is possible to buy into excellent smoking tobacco. The leaf being once converted into good smoking material, it may be still further improved by the use of any of the various formulae given throughout this book for flavoring, perfuming, &c.

What follows from Lutterman's introduction are 12 different methods for improving inferior tobacco; I cite just one of these proposed epicurean elixirs and, very frankly, one is more than sufficient to get a sensing of his audience and the way this Mad Maven of Mixtures proposed to make a silk purse from a sow's ear.

Recipe No. 5

For "A" *Liquid.*
Smash up together: 4 ozs. Badiane, 4 ozs. Cassia Bark, 3.5 oz. Purified Potash, and 2 oz. Fine Oily Nutmeg, and allow them to digest for 24 hours in: 4 gallons Clean Soft water. Pour off the fluid and tightly press out the residue.

For "B" *Liquid.*
Dissolve in 1 quart Proof Spirits of Wine: 1 fluid ounce Peruvian Balsam, and 1 fluid ounce Olibanum. Now take some of the "A" liquid and dissolve in it:
2 lbs. Loaf Sugar, and 1.25 lbs. Pounded Saltpetre.

Mix this, and the "A" and "B" liquids, together; strain all, and it is ready for use.

Note: This will be found a fine thing for tobaccos of inferior quality which, *when coaxed into burning a little*, emit an 'earthy' smell and have a taste in accordance.

Source: Lutterman, *The Tobacco Manufacturers Manual*

May I entice you to read a little further? How about one of Lutterman's trade secrets for scented tobacco?

Sweet Scented Tobacco *(Best Quality)*

For this, fine Virginia leaf should only be used, but where price has to be considered, the manufacturer will do best to make a blend to resemble Virginia as closely as possible.

Crush to fragments: 4 lb. Dried Prunes, 2 lbs. Dried Orange Peel, 2 lb. Rosewood Chips, 1 lb. Coriander Seed, and 2 lbs. Raisins.

Pour over them: 8.75 ounces Purified Potash, and let stand undisturbed for quite 24 hours. Now heat the whole to nearly boiling point—say 200° Fahr. Draw off the liquor, and press out the residue.

Dissolve in the liquid: 2 lbs. Purified and Powdered Saltpetre, 2 lbs. Table Salt, and 4 lbs. Strained Honey.

Use the above in such quantities as desired upon tobacco which has already been dampened.

Special: The superfluous liquid can be used again by adding a fresh lot to it, and it will be found that the more often it is used (with new liquid added time after time) the whiter it will make the tobacco burn, and the sweeter the finished article will be in both taste and aroma.

Source: Lutterman, *The Tobacco Manufacturers Manual*

Finally, I offer this little gourmandise gem from Lutterman's "Section 3, Preservatives, &c., for All Departments":

A Simple Preservative, &c., for Smoking Tobacco Only
No. 1

1 pint St. Croix Rum, 2 oz. Pure Glycerine, .5 oz. Strained Honey, and 15 grains Salicylic Acid.
Blend the whole carefully, and spray it on the tobacco.

Source: Lutterman, *The Tobacco Manufacturers Manual*

Section X of the Jameson book is "Industrial Perfumes for Tobaccos, Toilet, Soaps, etc.", and just this title should make one pause. An introductory note in this section sets the stage for what follows: "Good tobacco is frequently scented, and poor leaf is made more valuable by means of the 'dope.'" The section contains flavors and perfumes for cigars, cut tobacco and cigarettes, but I have selected a sampling of recipes only for pipe tobaccos that bear familiar names, and these are contained in **Tables 1, 2 and 3**. What surprises me is that I found several of the more obtuse ingredients in a dictionary. I claim no blending expertise, but I doubt that most of the ingredients in the following three tables are used today (see tables on the next page).

Lutterman and Jameson merely compiled their respective compendia from product information that circulated openly in the trade. The advertisements in Lutterman's book indicate as much:

> T.H. Fitzsimmons, Manchester, importer, wholesaler and manufacturing chemist of essential oils and superfine perfumes for the manufacture of tobacco and snuff, such as oil of citronelle, essence of tonquin and rose geranium; Ainsorth & Clayton, Blackburn, England, im-

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porters of essential oils, such as neroli bigarde, vanilline, and heliotrope; Stevenson & Howell, London and Glasgow, distillers and importers of essential oils and tobacco perfumes, selling powdered cubebs, galangal root, ether butyric, Ylang-Ylang and elecampane; Potter & Clarke, wholesale botanic druggists of London, whose product line of prepared herbs and powders included dyewoods, tinctures and gums; and Thos. Symington & Co., Edinburgh, producers of Symington's "Edina," a tobacco coloring characterized as having the extract of coffee for its base, free from added perfume and licorice, making tobacco burn white, improving the color of all leaf, suitable for all purposes, and stands without compeer.

Whether employed as irony or satire, this firm's motto was, "Quality is the Test of Cheapness"!

Is there anything left to say? I don't think so, but Lutterman did! He expressed gratitude to a number of friends in the tobacco trade, among them the publishers of respected tracts on tobacco and trade journals of the day, thanking them for having made his book "...the greatest success ever known in tobacco literature...." Even if his book was the success that he had claimed, I have serious personal reservations that his formulae—or better, his concoctions, amalgams and salmagundis—were the greatest success ever known in pipe tobacco! To conclude by way of an illuminating comparison, contemporary tobaccos are light-years-distant from those offered to the pipe smoker then, and we should be thankful for small favors—or, in this instance, flavors! ***P&T***

Table 1. Cavendish, Cut and Shag

INGREDIENT	AMOUNT
Tincture Cascarilla	4 fluid ozs.
American Caramel Flavour	3 fluid ozs.
Proof Spirit	2 fluid ozs.
Tincture Valerian	1 fluid oz.
Tincture Tolu	1 fluid oz.
Tincture Orris	1 fluid oz.
Tincture Vanilla	1 fluid oz.
Geranium Oi	? fluid oz.
Santal Oil	? fluid oz.
Tincture Musk	? fluid oz.
Oil Nutmeg	2 drs.
Oil Clove	1 dr.
Oil Orange	1 dr.

Author's note: Orris is any of several European irises, and orrisroot, the rootstock, when pulverized, is used in perfume and toothpaste. Santal is an alternate spelling for sandalwood, used to make incense. Tolu is a fragrant yellowish-brown resin of the Myroxylon balsamum tree used in medicine and perfumery. Valerian (also called allheal) is any herb having white and pink flowers and a root that is used medicinally.

Source: Lewis Jameson & Co., *Manufacturers' Practical Recipes*

Table 2. Gold Flake

INGREDIENT	AMOUNT*
Tincture Turmeric	11.5
Tincture Vanilla	10
Tincture Ambergris	10
Tincture Syn Musk	10
Lavender Oil	5.5
Eugenol	3
Bergamot Oil	2.5
Tincture Civet	2.5
Tincture Bergamot	2.5
Syntal Oil	2
Syn. Rose Otto	.5

*unit of measure not indicated

Author's note: Ambergris is a grayish, waxy substance from the intestines of sperm whales that is often used in perfumes. Bergamot has many meanings: a pear-shaped citrus fruit grown for its oil used in perfumery, or any of several aromatic North American herbs of the mint family. Civet is a yellowish, fatty substance with a musk-like scent, secreted by a gland near the genitalia of the civet cat.

Source: Lewis Jameson & Co., *Manufacturers' Practical Recipes*

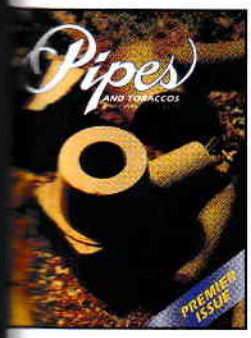
Table 3. First Quality Virginian

INGREDIENT	AMOUNT*
Tincture Orris	30
Vanilla Essence	2.5
Ambergris Extract	2.5
Musk Extract	2.5
Lavender Oil	2
Coumarin	1.75
Civet Extract	1.75
Bergamot oil	1
Cascarilla Oil	.75
Syn. Rose Otto	.75
Clove Oil	.75

*unit of measure not indicated

Author's note: Cascarilla is a West Indian shrub, and its aromatic bark is used as a tonic. Coumarin is a white crystalline substance with the odor of vanilla obtained from the tonka bean and certain plants or made synthetically, also used in perfumes.

Source: Lewis Jameson & Co., *Manufacturers' Practical Recipes*



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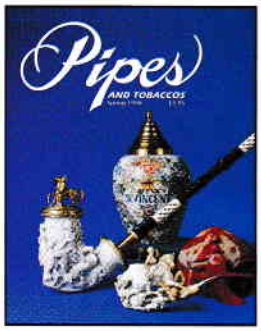

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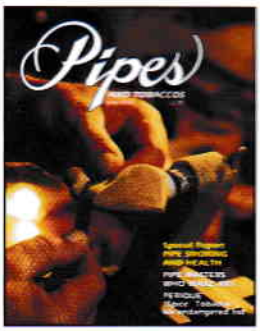

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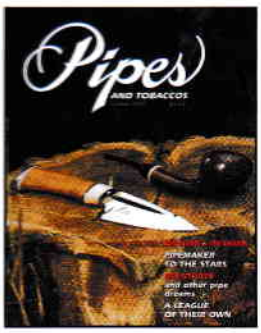

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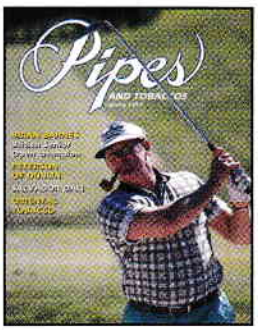

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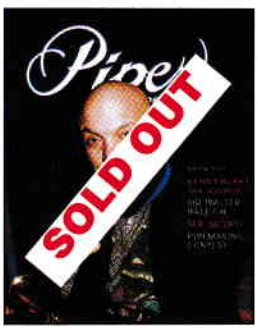

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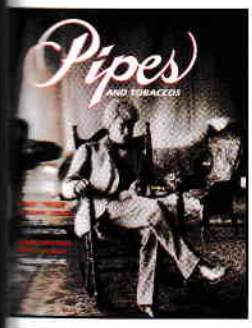

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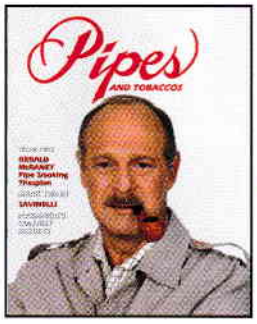

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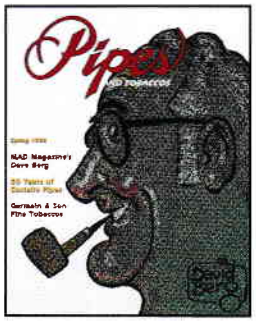

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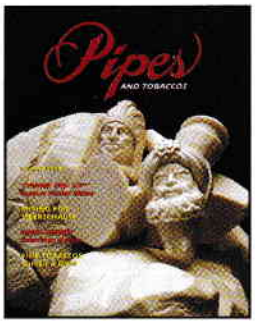

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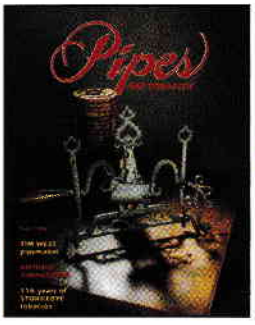

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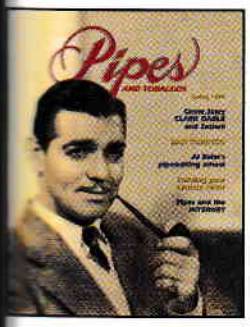

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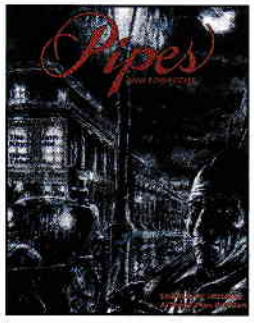

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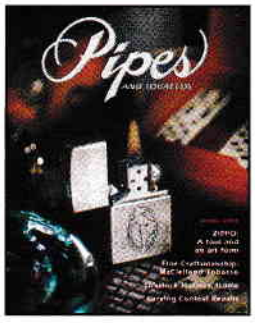

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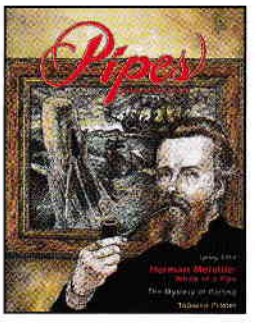

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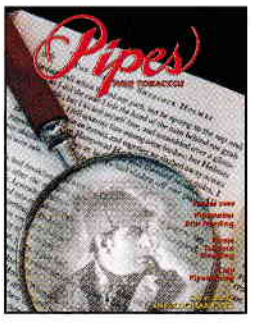

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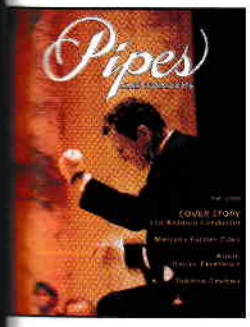

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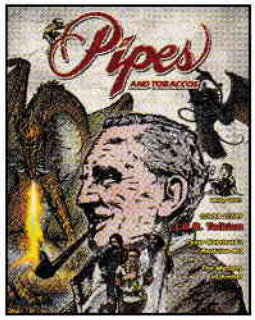

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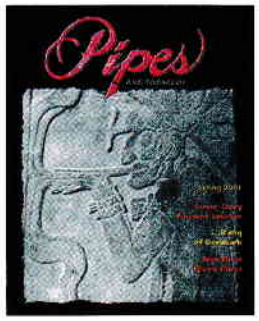

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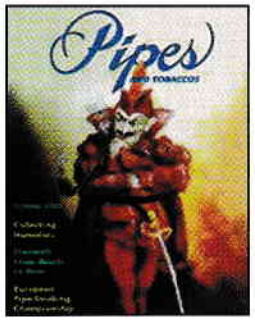

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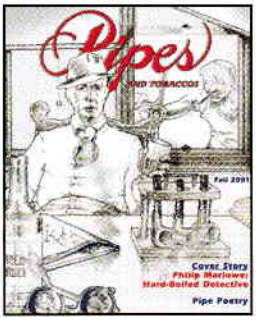

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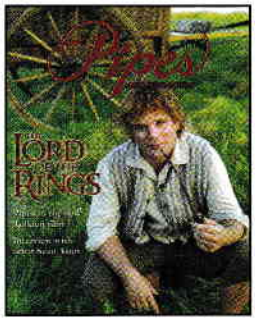

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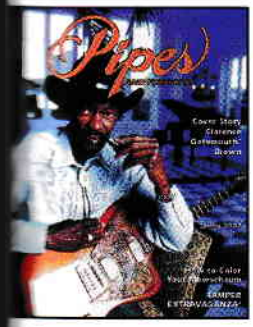

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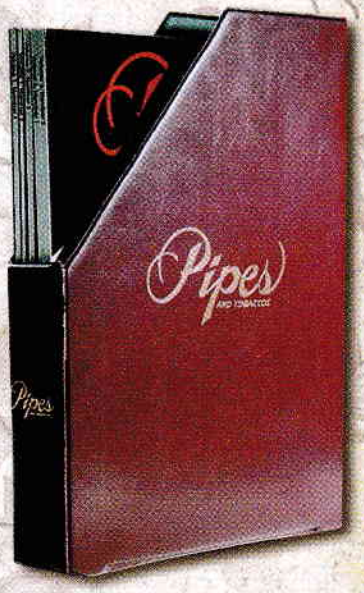

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The Sublime and the Ambiguous

A good understanding of the variables inherent in tasting pipe tobaccos makes the daunting task of assessing the overall quality of a blend much less intimidating

by Fred Hanna

Tasting and experimenting with the vast range of available tobaccos is one of the great joys of being a pipe smoker. Pipe-tobacco tasting reports can now be found on the Internet, in specialty newsletters and in glossy pipe magazines. It is great fun to read people's impressions of various tobaccos and how they choose to describe their taste experiences with each. Unfortunately, descriptions are often haphazard, overly dependent on the reporter's likes and dislikes, and in need of a bit of structure. The purpose of tasting reports, after all, is to assist other pipe smokers in forming a conception of what to expect from a particular tobacco. Thus, it may be time for pipe enthusiasts to become a bit more educated and disciplined on the topic of tasting in general. I firmly believe that the best way to do this is by studying the field of winetasting. No other discipline in human life has more rigorously studied, or religiously compiled, the various categories of the sensation of taste.

I passionately studied wines for 25 years. Ten of those years were spent working in the wine business. I wrote a wine newsletter with tasting notes for seven years. I studied and exchanged notes and observations with one of America's (at the time) seven master sommeliers, who is now a nationally known figure on the American wine scene. I also professionally conducted at least 50 winetastings, most of them blind, in which none of the participants (and often myself) knew which wines were being tasted. I also participated in hundreds of informal blind tastings with friends and associates. It is amazing what one can learn about the pure sense of taste when the label or reputation of a wine is concealed.

Did all this make me a major player in the wine business? Hardly. But it might qualify me to offer what may well be a much-needed perspective. What my experience with wine did provide was an immensely valuable education on the subtleties and complexities involved in the tasting of virtually anything. Thus, when applying that experience and education to pipes and tobaccos, I have come to one well-considered conclusion. Tasting pipe tobaccos is profoundly more complex, ambiguous, subjective and challenging than winetasting. Please allow me to explain.

The discipline of winetasting is continuously threatened by problems of subjectivity and ambiguity, and it has taken great pains to address these real issues so that reports of impressions by expert tasters can achieve more validity and reliability for a wide variety of wine enthusiasts. Winetasting, however, is vastly more simple than tasting pipe tobacco. Wine is not tasted and consumed by stuffing it into a hot furnace that is lined with the residue of other wines. Wine is tasted directly and under controlled conditions. It can never be so simple with pipe tobacco. In the latter case, the furnace (tobacco chamber) is considered ineffective for proper tasting until the residue from other tobaccos (cake) is itself sufficiently developed. Furthermore, wine is not transformed by combustion and converted to smoke. The bouquet of a wine is readily apparent and wafting out of the glass. Ironically, in pipe smoking, one cannot even directly smell the aroma of one's own burning tobacco. In order to get its true room aroma, one often has to resort to smelling the tobacco when it is being smoked in the pipe of another. Thus, pipe tobacco must necessarily be radically altered and destroyed to be tasted. This is merely the tip of the iceberg of ambiguity.

Nevertheless, pipe smoking is one of the world's most underrated pleasures. Something wonderful is going on here and it needs to be better understood. We all have a pretty good idea of why some

tobaccos are great and why others are to be avoided, but can we ever get a deeper, more clear sense of why this is so? I write this article in the hope that someday we may indeed.

Let us embark upon a preliminary analysis of what factors influence this immensely pleasurable pastime. It would seem that there are three groups of variables that directly affect pipe tobacco tasting. These should be taken into account if our reports and descriptions are ever to achieve any degree of validity and reliability. The three sets of variables are 1) the tobacco, 2) the pipe, and 3) the pipe smoker's habits, expectations and general mindset. Please bear in mind that there are variables that I have probably overlooked. Also note that few of these variables are new, but they have seldom, if ever, been cataloged into a comprehensive list.

The tobacco variables

One of the most influential factors that affects the taste of pipe tobacco is the temperature of the burning tobacco. This goes beyond whether the tobacco merely burns hot or cool, although that is quite important, of course. The point here is that if the tobacco is burning at a higher temperature, it will taste different, even in the same pipe. I have noticed that when the temperature is relatively low, a Virginia or English tobacco may display fine nuances of taste and flavor that are not apparent when the puffing is more intense and the temperature is high. I have closely observed that those nuances disappear at higher temperatures. The net effect is that the same tobacco may seem boring and dull to one smoker and interesting and fascinating to another, depending on how each, for whatever reason, maintains the temperature of burning tobacco in his or her pipe.

Another factor is moisture. Friends and veteran tasters Jeff Goldman and Mike Polacek are convinced that Virginias convey fuller flavor when slightly moist. On the other hand, I have smoked many English mixtures that are richer and fuller when more on the dry side, and have had a chance to dry a bit after the tin is cracked. There are exceptions here, however. I have noticed that a couple of English tobaccos, such as Caravan, by G. L. Pease, are more smooth and flavorful when just a bit on the moist side. As far as tasting goes, the same tobacco can have quite a different character, depending on how moist it is, a factor that is irrelevant in the world of wine. Readers should consider the performance of the same tobacco when slightly moist or dry—otherwise, the discussion might as well be about two different tobaccos.

The volume of smoke from a burning tobacco may also have an effect on taste. Some tobaccos do not release huge volumes of smoke when burning. Yet this is a crucial aspect of why people "smoke" at all. Try smoking in pitch darkness to realize how much we depend on production of smoke as part of the overall pipe and tobacco experience. The volume of smoke seems to be far more important than we might first suppose. In my conversations with pipe smokers, it has been said many times that if a tobacco does not give off much smoke, it may affect how the smoker regards it in terms of flavor and overall favorable experience.

The cut of the tobacco also heavily affects how well it burns. We all know this, of course. However, if a tobacco has been half used and left lying around in an opened tin for a while, it may tend to crumble a bit and, in effect, achieve a slightly different cut; therefore, a slightly different set of burning and taste characteristics will manifest themselves.

The "nose" or fragrance of a pipe tobacco differs from wine in that there is a dual bouquet. Tobaccos generally have a characteristic fragrance in the tin that can be quite different and unexpected when transformed into smoke. Some French Burgundies were well-known for this same phenomenon, smelling a bit like a barnyard but tasting like heaven itself. In some cases a tobacco taster can predict the taste of a tobacco from its tin bouquet; in others, there is little relationship apparent. Some tobaccos emit a marvelous bouquet in the tin, only to be thin and unsubstantial to the taste when actually burning. The opposite is also true. For example, I am quite fond of the taste of Hermit's Ten Russians, but am not charmed by its bouquet in the tin. The fruit topping on Dunhill's Three Year Matured Virginia gives me a headache when I smoke it, even though that raspberry fragrance is fine in the tin.

The age of tobacco is quite a topic today, with certain old Dunhill, Sobranie and other unopened tobacco tins selling on eBay and various Web sites for three figures per tin. As far as tasting is concerned, sometimes even a two-year-old tin will be noticeably different from one that is newly released. Most nonaromatic tobaccos will benefit from even a couple of years of

aging, especially Virginias. Some, such as older Dunhill and McClelland tobaccos, will immediately convey a slightly richer and fuller bouquet and flavor than more recently released blends. The net effect is that two tasters trying the same brand can report different impressions based on how long their sample has been aging. Fortunately, many companies such as McClelland and G.L. Pease are dating their tins. This should be a standard practice throughout the industry, at least for non-aromatics.

The pipe factor

This section examines the influence of briar pipes on tobacco taste. We know that meerschaum affects the flavor of a smoke in a different manner than briar. I look upon the difference in terms of wine once again. The very finest dry wines, red and white, are aged in oak barrels. The oak imparts structure and "backbone" to the taste of the wine, and also enhances the flavor of the wine by providing toasty or vanillin overtones. I believe that briar affects burning pipe tobacco in much the same way as oak affects wine, making the flavors deeper, more structured, and sweeter or nuttier according to the characteristics of the briar itself. Conversely, when wine is stored in more neutral containers such as glass vats, a more fruity character develops that does not have the depth or complexity imparted by oak. Meerschaum, a more neutral substance, does not seem to have as much influence on tobacco flavor as briar. With that as a preamble, let's go on to specific aspects of the briar pipe that need to be considered when tasting pipe tobaccos.

The first requisite of tasting pipe tobaccos is to do so using a clean pipe. A dirty pipe should not be used for anything, and least of all to get a fair impression of a pipe tobacco. This is obvious to all, I would think, but hey, I worked in the tobacco business on and off for 10 years, and I know that there are many pipe lovers out there who seldom clean their pipes.

The pipe used for tasting should be fully broken in, so that acidic, bitter or harsh flavors do not compromise the tobacco taste. In other words, the pipe should have sufficient cake built up on the chamber walls. Paradoxically, that same cake profoundly and unavoidably affects the taste of the tobacco, and should be kept to a minimum. Curiously, the cake probably has more influence on the taste of the tobacco than the brand of the pipe or flavor of the briar, especially if the cake is particularly thick. When I discussed this topic with David Field, he emphatically agreed. To achieve any degree of validity and reliability of taste impressions, it may be necessary to smoke the tobacco several times in the same pipe to reduce the residual flavors of the previous tobaccos. Not long ago, I smoked Butera's Pelican in a favorite Castello. It was remarkably good in the first bowl, and was equally good, although different, in each of the next three bowls in that same pipe. But tasting pipe tobacco using only one pipe is decidedly incomplete as well.

Tobacco needs to be tasted in different pipes. Unlike wine glasses, all pipes seem to smoke slightly, or significantly, different—even those within the same brand. Many veteran pipe smokers have shared this observation with me. Individual Dunhill and Charatan pipes, for example, can smoke wonderfully or poorly depending on the flavor of the briar itself and the cake that develops in them. The very best quality briar is sold to and purchased by pipemakers on the basis of grain and lack of flaws, not on how it tastes. In this regard, brand does not seem to be much of a factor. A tobacco must be considered in the context of each pipe used in its tasting. I have a Don Carlos pipe, for example, that is perfectly suited to Latakia blends but does not do at all well with Virginias. In other cases, a pipe may be great with Virginias but quite ordinary with Latakia. I have noticed such subtle patterns of variation in pipes of many brands. But perhaps the most important item to remember is to taste tobaccos using clean, broken-in pipes that are well-made and whose briar has been well-cured. One pipe is simply not enough to provide a sufficient overview of a particular tobacco.

Another variation is that some pipes smoke hotter than others. This is not a matter of the temperature of the exterior bowl walls, but of the temperature of the smoke that directly contacts the tongue. I already mentioned that the temperature of the burning tobacco affects the taste. In this case, the briar of some pipes simply does not absorb and/or dissipate heat as well as others. It could be a matter of the curing of the briar, but it is probably far more than this. Thickness of the wall may have some effect here as well, but I have owned several thick-walled pipes that tended to smoke hot. It may also have to do with the density of the microfibers within the briar itself, along which heat is con-

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ducted. Whatever the case, the coolness of the pipe itself needs to be taken into account when evaluating pipe tobaccos. The variation in heat dissipation between pipes, even of the same brand, can be remarkable.

The size of the pipe bowl may also be a factor that affects the taste of a tobacco. We often read or hear that a certain tobacco is best enjoyed in a small bowl or large bowl. It is somewhat of a mystery as to why, but I have a theory. The bottom portion of a bowl of tobacco acts as a filter for the burning tars of the upper portion, as the smoke winds its way toward the bottom of the bowl, and out the shank. Thus, the shreds of the tobacco in the bottom portion of the bowl become altered—seasoned if you will—in that they now contain more tars and tobacco residue than does the tobacco in the upper portion. In a stack- or chimney-shaped bowl and tobacco chamber, there will be a greater buildup of these substances. This could lead to more intense, bitter or complex flavors at the bottom, as the case may be. Tobacco chambers that are V-shaped or very wide could contribute to a slightly different effect. Thus, if a tobacco is great at the top but begins to taste bitter toward the bottom, decent advice when reporting on the tobacco would be to confine its use to a smaller bowl. If a tobacco accumulates more and more flavor, intensity, richness and complexity, smoking it in a larger or taller bowl would seem to be in order.

Another important consideration when evaluating a tobacco is to note the level at which the combustion in the bowl is occurring at the time. In a test conducted using a pipe-smoking machine some years ago, the middle third of a bowl was shown to smoke hotter in temperature, while the upper third and lower third of a bowl tended to smoke a bit cooler. Thus, with some tobaccos, flavor elements can be lost in the middle of a bowl of burning tobacco that may have been present in the beginning, only to reappear toward the end. A net result might be that tobacco may be deemed pleasant only when near the bottom of a bowl or toward the top or middle, as the case may be. It is up to the taster to note such developments.

It can be a mistake to say that a tobacco smokes wet when the problem comes from an improper drilling of the draft hole or perhaps from a poor fitting of the stem to the shank. My good friend and pipemaker of extraordinary talent, Bob Herbert, constantly reminds me of this. Such a pipe may start to gurgle, and one is compelled to run a pipe cleaner through the stem and shank quite often. Sometimes the moisture becomes bitter. The common assumption is that the moisture is collecting at the bottom of the bowl, but in some cases, running the pipe cleaner only to the middle of the shank eliminates the gurgle. Thus, the moisture buildup is not so much due to wet tobacco as to this flaw in the workmanship of the pipe. This can lead to the mistaken conclusion that the tobacco smokes wet.

Yet another phenomenon in tasting tobaccos occurs when pipe and tobacco are smoking quite nicely, but then come to a point at which the flavors seem to merge, expand, harmonize and peak into a marvelous array of flavors and nuances that lasts for a period of several minutes, only to disintegrate into something merely good for the rest of the bowl. How does one report such a phenomenon in one's overall evaluation of a tobacco? Does one use those magical moments to describe and define the entire tobacco experience? Does this phenomenon occur with each smoke in various pipes? What causes such an event? Regardless of the answers, it is these moments that elevate pipe smoking beyond mere pleasure, reaching the heights of grandeur and elegance. The opposite side of this coin reveals itself in the fact that a particular tobacco can also have a low point, in which the degree of flavor or pleasure is decidedly absent. Due to the complexities arising from the nature of burning tobacco, and the influence of the cake and the briar itself, I am tempted to speculate that we taste only 75 percent of a given tobacco. Why? Because the same tobacco tastes different in different pipes. I have done this experiment many times, alone and with friends. That is another reason why we need to do our tasting and sampling in a variety of pipes.

Influence of the pipe smoker

As if all the preceding variables were not ambiguous enough, here is where things really get complex. Factors to be considered in the domain of the pipe smoker are of two essential varieties. They can be due to 1) smoking habits; and/or 2) the expectations or mindset of the pipe smoker. The most important point to bear in mind as a pipe-tobacco taster is that in order to be as accurate as possible, we need to be aware of our own smoking habits and

mindset relative to that of other pipe smokers and of pipe smoking itself.

For example, smoking speed can profoundly affect the taste of the tobacco for reasons already discussed. Even experienced smokers can vary in their tendencies to puff deeper or with greater frequency than others. Not only that, but if a pipe is being smoked near the draft of an air conditioner or heater, the smoke reaching the tongue will be noticeably cooler or warmer, as the case may be. In addition, if the taster tends toward being a wet smoker, reporting that a tobacco smokes wet may be at variance with how a drier smoker might experience the same tobacco. How tightly or loosely the pipe smoker packs the bowl can also be directly relevant to how the tobacco burns and, therefore, how it tastes. As we know, a loosely packed bowl will tend to smoke hotter. On the other hand, a tightly packed bowl may smoke cooler but is harder to keep lit, and this may cause the smoker to puff harder to keep the flame going, and this leads to more heat as well. A taster might do well to keep in mind how he or she prefers to pack a tobacco, and how that same tobacco performs when packed loosely or tightly, regardless of preference.

Another point related to the influence of the smoker is the question of tasting many different tobaccos. It is always a good idea to clear the palate before a tasting, in order to remove the remnant of earlier meals and snacks. In the world of wine, bread and cheese are used to clear the palate, preparing one's taste buds to freshly experience the next wine. Some experienced wine tasters can taste 20 or more wines at a sitting this way. No such luck with pipe tobaccos. Bread and cheese are simply not as effective. There always seems to be a powerful residue left on the tongue from a bowl of tobacco, and it may need a while to clear before it is replaced by the residue of another tobacco. After a time, there may be layers of residue left on the tongue. Furthermore, if a tobacco burned too hot, or if a tobacco was particularly sharp, tangy or harsh, one's tongue may have to be given time to recover its full capacity to taste. So a tobacco tasted after several others may not get a fair evaluation.

Have we had enough ambiguity yet? I hope not, because there is plenty more to discuss. When considering the expectations and mindset of the pipe smoker, the ambiguity of tasting attains levels of vagueness and obscurity that are rivaled only by religion and politics. For example, in the world of wine, I often observed experienced winetasters sing the praises of a particular wine made by a highly renowned winery or chateau. But when these same people tasted the very same wine in a blind tasting, they would often give it a lower score than that assigned to a wine of lesser status, convinced nevertheless that the latter wine was the highly regarded chateau or winery. At the end of the tasting, they would be amazed to discover that their high rating was given to a modest California cabernet or minor chateau. For most of them, it was a learning experience. For snobs, it was an embarrassment. Similarly, it often happened that a highly expensive wine, when tasted blind, displayed characteristics that were ordinary at best.

In the world of pipes and tobaccos, if one has been informed by a prestigious pipe-smoking authority that a particular tobacco is superior, our minds may well

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construct the experience to match those high expectations. Furthermore, if one is smoking a tobacco in a beautifully carved, exquisitely grained S. Bang or Castello, for example, part of the experience is enjoying the beauty of the pipe itself. Thus, the pure aesthetics of the pipe can overshadow what is being tasted, so that the flavor of almost any tobacco might be unconsciously enhanced. This is why tasters need to become aware of such effects. Most people will want a beautiful high-grade pipe to provide spectacular flavor. As a result, the expectations of the smoker can provide a better smoke than the pipe and tobacco are capable of delivering. In such cases, delusion rules the day. But such delusions can be grand indeed. It is part of the grand mystique of pipes and collecting, but it only clouds and obscures pipe-tobacco tasting.

Mood is another factor in tasting. If one is feeling particularly critical or negative at the time of the tasting, every little flaw in the taste of the tobacco may become amplified, with a net result of a biased impression. Conversely, if one is in a forgiving mood, one negative quality of a tobacco is unlikely to dominate the taste impression. In addition, if a sample was generously donated to the taster by a blender or distributor, the tasting report might be a bit more positive due to a feeling of gratitude. Professional winetasters are extremely sensitive to such precarious circumstances.

Along these same lines, the preferences of the pipe smoker can deeply influence the evaluation of pipe tobacco. I have often observed that the preference for a particular style of wine can cause some tasters to be unable to evaluate styles contrary to their preference. However, a trained winetaster knows how to overcome his or her own preferences. For our purposes, the question is whether a pipe-tobacco taster will be able to properly evaluate a blend when it is well-made but not at all desirable to the smoker. It is a skill that needs to be developed. But no matter how skilled one becomes as a taster, it is important to bear in mind that one taster's evaluations will almost always be at some variance with those of another.

In light of all the complexities and ambiguities intrinsic to pipe-tobacco tasting, one would be tempted to think that accuracy is an impossible task. Indeed, while perfect accuracy is unattainable, the taster can always strive for more complete descriptions by knowing the parameters and variations of taste that are present in this pleasurable endeavor. Using winetasting as a general guide, one could compile a functional rating system to outline the characteristics of a particular tobacco. It could be based on such categories as complexity, finesse, power, richness, smoothness, bite, balance, spice, tang, depth of flavor, sweetness, mustiness and others. One might also mention the burning qualities of a given tobacco and how one would rate the high point of the smoking experience as well as the low point, and add how the tobacco performed at the top, middle and bottom of the bowl. Of course, the pipe itself and its characteristics should be noted as well. Each taster can make his or her own choices regarding which of these and other categories are important enough to include in a rating sheet. However, I would recommend a five- to seven-point scale in doing the rating, as the study of statistics teaches us that any scale over seven becomes progressively cumbersome, unwieldy and unreliable.

Tasting pipe tobaccos is a far more intricate, challenging and complicated enterprise than winetasting. But the difficulty demonstrates something highly positive. The pipe and tobacco are inextricably intertwined and interdependent. It is difficult to separate the experience of the one from the other. However, when both tobacco and pipe are of high quality and splendid taste, the combination is one of the finest pleasures in all of life. *P&T*

A PROPOSED PIPE TOBACCO RATING FORM

From the list below, choose the factors that you believe are important in judging a tobacco. Rate the tobacco on each factor, using a scale of 1 to 5. Ignore factors you deem unimportant. For example, if you do not like a tangy or sweet taste in your tobacco, you would skip these categories. Use the form for each tasting of this tobacco. Note the pipe that was used and rate its qualities of coolness, dryness, and performance with tobaccos in general, according to your standards. Then compare the tobacco's total score to scores of this same tobacco using this and other pipes. Please note that when rating the tobacco for others, use all categories, and rate the tobacco on its own merits rather than one's own individual preferences. Scoring in the latter case is not necessary. Add comments as appropriate.

Tobacco Qualities	Rating	The Pipe Used	
Overall Flavor		Brand	
Power		Grade or Model	
Depth		Shape	
Complexity		Shape of Chamber	
Balance		Height of Bowl	
Smoothness		Wall Thickness	
Finesse		Cake Thickness	
Richness		Sufficiently Cool Smoking	Rating =
Sweetness		Sufficiently Dry Smoking	Rating =
Spice		Overall Smoking Quality	Rating =
Tang		Comments: Overall notes and impressions. This could include flavor and performance at the top, bottom and middle of bowl, as well as the age of the tobacco and its degree of moisture in the tin at the time of smoking.	
High Point			
Low Point			
Sufficiently Cool			
Sufficiently Dry			
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Trial by Taste Testing

Another advisory on how to get the most from your own tobacco

by William Serad

On numerous occasions, I have been asked how I go through the process of reviewing a tobacco. I have never replied except with a curt and surly rebuff. Until now, that is. This article is an overview of the methods one may employ to rate and review that glorious leaf. My particular twist is not important. It includes things discussed here. More important is that the reader develop a way of testing suitable to their own tastes and puffing habits. Some will be disappointed that the methods are not in the wine fancier's line of critique reminiscent of describing physical deformity ("It had little nose, was thin on top, but possessed a voluptuous body. It was a modest little wine, and it had a lot to be modest about."). Rather, I tend to apply the scientific method with a social scientist's tilt, as is my training. That involves two primary things: reduction and measurement. First, reduction means studying only a circumscribed set of variables such as taste, coolness, burning characteristics and the like. This involves controlling for external factors, which when uncontrolled, create error in measurement, or which the experimenter may purposely vary to see the effect they have. Second, measurement means the development of ways to reliably quantify a characteristic. Scary, isn't it? And you thought I just puffed a couple of bowls. But let's cover both in detail, and you'll see what I mean.

Regarding controlling for external factors, I would class these in two categories: external (or exogenous) and experimental (or tool). The external test situation is actually simple, and involves doing the testing as you would normally smoke your pipe. So, for me, I puff a lot while driving, and therefore test a lot while driving. If you normally light up in your easy chair, don't give a new blend a whirl while rock climbing during a snowstorm in Antarctica. Make the circumstances as normal for you as possible to remove the atypical effects of wind, humidity, absence of relaxation or presence of outraged spouse (I hope that's atypical).

The experimental factors are a much bigger issue. This involves the pipe used in testing as much as the tobacco. The pipe should be reasonably clean, so never try a pipe used with gloppy aromatics to test a delicate matured Virginia. If you've smoked a lot of Latakia in a pipe, it won't go away quickly, if ever. But some of the other characteristics are equally important, and can be the deciding factor in making a blend work for you. This is why the pipe may be varied to get the best out of the blend for the trial. Using just the right pipe can bring out hidden riches in the leaf. If we were to cover types of pipes to give control over the experiment, a list would include:

- A standard pipe—about 6 inches long, made from briar, with no filters or traps.
- A pyrolitic pipe—such as The Pipe or The Smoke, which have bowls lined with a material from the space program. These are not made anymore, but can still be found even in unsmoked condition. They can be washed with water and retain no flavor whatsoever from previous tobacco testing, making them optimal for a purity-of-taste test. They smoke strangely compared with briar—rather wet, which makes them less preferable for general or definitive testing. Note: Pack them looser than any other pipe you have ever tried—a tip from an old pipe man in an old store.
- System pipes, of which there are legion:
  - Peterson System—among the first and the best, it has a well that helps cool and precipitate icky stuff. It never gurgles. A Peterson System will tame the wildest leaf. I have several, all bent except one small, straight one.
  - Kirsten System—hated or loved, seemingly with no one in between, this

is an engineering marvel. It is dreadful with delicate leaf, but for flavored or heavy tobacco, there is nothing better. Everything about the pipe has a purpose (which I won't go into here), and it precipitates horrible stuff out, and sometimes the flavors you want, too. It makes Mac Baren blends, especially the roll cakes, taste delicious and cool (for the ones that have that flavor potential), and fine McClelland or Gawith flakes taste like vinegary soot. You must own one if for no other reason than testing. I have nine of various shapes and sizes, purchased as I was experimenting with the pipe design itself and not the tobacco.

- Falcon—aluminum with interchangeable bowls, again with the idea of cooling. Not my favorite, and I have a couple.
- Duncan Hill's Aerosphere—which has a small vent hole in the stem for cooling. Again, two will do, unless you like them.
- Cary's Magic Inch—precipitates to a papyrus sleeve. I really should have one of these.

■ Filtered pipes. I have found that those oversweetened, unbelievably hot Scandinavian blends involving raw sugar are actually significantly better in a pipe with a filter, which is the norm in Germany, Denmark and Sweden. There are several types of filters in two sizes:

- 9mm—which can be activated charcoal, paper, or even meerschaum granules. These work well, and cool the smoke while removing some of the excess of caramelizing sugar normally shot up a pipe with no barrier to incinerate your tongue. They also remove some of the flavor. I have some wonderful Stanwells fitted like this. Try also with an over-the-top "death by Latakia" blend, or maybe something sooty. Surprises await!
- 6mm—the familiar paper filters from Medico, Dr. Grabow and others. This also is the size of the triangular balsa-wood filter popularized by Savinelli, which captures moisture and doesn't actually block the passage of smoke as other filters do. Technically, balsa may not be a filter, but a type of trap.
- Metal trap—I usually take these out, but have kept a few on for testing purposes. They seem to come in an infinite variety, testimony to a bored lathe worker's artistic side. I am expecting someone to show me their collection of these some day. They are not nearly as popular these days as in my youth.

■ A meerschaum pipe—these absorb quite a bit from the tobacco. I have quite a few of these, but I am afraid to carry them around, having broken a couple trying to bounce them off concrete. A new one is white, older ones take on that lovely golden hue. Antique meerschaum pipes are often deep reddish-brown on the bottom and get lighter toward the top of the bowl. The coloration, except on Barlings and Petersons that have been colored artificially, represents absorbed juices from tobacco, and have an effect on flavor. These may not be the best pipes for testing purposes from a purity perspective, but if these are what you favor, or, if you have an open mind, they are a requirement.

The other area to consider regarding your testing pipes is the morphology of the pipe. This includes:

■ Shape—straight to bent. A bent will have the bowl closer to your nose and will affect aroma. ▶

■ Bore—not just Uncle Harry or a business dinner meeting, but the size of the airway. Five thirty-seconds is currently favored; older pipes are frequently smaller. I think this smoke hole contributes to the success of Rinaldo, among other things.

■ Bowl—conical (like all Kirstens and many others) through straight-walled (like pots, preferred for flakes by master pipemaker Mark Tinsky). It has an effect on burning characteristics, and thus on flavor. The size of the bowl is not always related to the size of the pipe. Measure them.

■ Size—small (like many Stanwells, S. Bangs and those that Italians seem to favor) through large. I used to love Ben Wades and Preben Holms, but developed a TMJ problem, so unless ensconced in my easy chair, I don't generally use them anymore. But they can't be beat for smoking characteristics. They are not, however, very good for pure Virginia flakes, in my opinion. Note also that large pipes may have small bowls, and thus thick walls. Some think that this contributes to coolness, but I am not convinced. The main variable here is the thickness of the wall, whatever effect you think it would have.

■ Length—Bing Crosby liked a long billiard or Canadian. Sports pipes, pugs or vest pocket pipes are all at the other extreme. Longer means cooler, generally, and I have a couple of Savinelli "Bing's Favorite" that are indeed cool, but I hit the window when I turn my head in the car (almost as bad for driving as talking on a cell phone). I understand that Bing actually smoked a Merchant's Service; see if you can find one of those today. The extreme in length is a Striker pipe, which, through a convoluted cartridge system, provides up to 38 inches (!) in draw before the mouthpiece.

What are your preferences? How do they relate to your tobacco choices? Might a change in instrumentation change your preferences, too? Perhaps a different pipe type, shape or size will open new worlds for you.

Another thing to take into account may be the time of day. Many like a heavy Latakia blend as their last pipe, but I actually prefer Latakia in the morning. It definitely enhances coffee (try it with Kona sometime). As the last pipe, it leaves me with an after-the-barbecue taste the next day, where I was the grill. Late day means Virginia flake to me, but what about you? If you puff after a meal, what you eat may determine preference.

And then there is the seasonal factor. Summer is for aromatics and Perique; flakes are good any time, especially late-night reverie. But that is entirely subjective, and I would endure the Sahara at high noon in the summer for a great Balkan blend. Spend some time determining other factors that would influence your preferences. This would include matches versus lighters, use of windscreens, packing technique and a whole bunch of other things that would have an influence on taste.

Finally, we come to the methods of testing. There are two that we will cover here: paired comparisons and monadic testing. There are other methods having to do with choice models (see the work of the last Nobel prize winner in economics, Daniel McFadden) and conjoint measurement (Kruskal, Green, Louviere and those guys), but I promise not to bore you with them nor to injure the academic literature. And frankly, having tried these methods, it takes the fun away. Fun in trying new tobacco is a big driver to me, since collecting pipes, or anything else for that matter, is of little interest. I have expensive pipes and cheap pipes, and there seems to be little absolute relationship between price and performance. Sometimes a crappy-looking piece of briar is a great smoker, and when it isn't, it doesn't hurt to throw it away or trade it. I will opine that price is very much related to consistency and attention to details in most cases.

Paired comparisons is the method in which you say to yourself "I like this one better than that one." Unless you are schizophrenic, there will be no disagreement. This is fine if there are a limited number of blends under consideration. So, suppose there are five blends, a possibility with Balkans. If N is the number of blends, then there are N(N-1)/2 comparisons to be made, or 10 in the case of 5 products. For three flakes, there are three comparisons. Think about the possibility of 10 aromatics: 45 comparisons! Clearly, this method is not good where there are many products. As well, it may be the case that the results are somehow circular: I prefer A over B and B over C, but C really has a certain something I like better than A. That is not possible if the original preferences are absolutely correct. The probability of circularity increases with the number of things being compared. We're only human. Or, to quote George Meredith: "Ah, what a dusty answer gets the soul/When hot for certainties in this our life." Extensive testing is required for this method to work. Repeat each blend in the same pipe under the same circumstances to be sure.

The next method is monadic testing, in which we rate just the blend itself. So, on a one to 10 scale where one means, "This blend came from under the manure pile by way of the Borgias' chamber pot" and 10 means, "Moses came down smoking this because it came with the tablets," how would you rate this blend? This rating allows comparison and ranking against any number of other blends easily. But a single number may be deceptive. So what we would do is to create a list of attributes, and rate each blend on each attribute, and then add up the ratings for the blend to make an overall score. What attributes might we consider?

■ Moisture on opening—knowing whether we prefer it on the moist or dry side to begin with.

■ Optimal moisture for best smoke—again, compared to our preferences.

■ Tin or pouch aroma.

■ Burning aroma to smoker.

■ Burning aroma to others (others you care about)—this is of no importance to me whatsoever, but may be to you.

■ Room aroma afterward, to smoker and others.

■ Consistency of flavor—same every purchase; I've had some startling repurchase occasions.

■ Lighting flavor.

■ Initial flavor.

■ Midway-through flavor.

■ End-bowl flavor.

■ Aftertaste.

■ Variability of flavor through bowl (is this a good thing to you or a bad thing to you? I like that kind of variability, as long as the variations are all good).

■ Packing—preference of cut.

■ Rubbing out required? A negative if you don't like to.

■ Lighting initially—difficult to easy.

■ Keeping lit.

■ Irritation to throat.

■ Bite to tongue.

■ Price—to me this should be value, a different thing.

■ Packaging—pouch, tin type, other container (preferences?).

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■ Storage—does it store well? Is anything lost?

Make sure that the scales go in the same direction: Bad is low and good is high, or you can't add them together.

This is only a partial list, and one could come up with quite an extensive one without much difficulty. Again, this takes some of the joy out of the experience. But, for those with obsessive-compulsive disorder, this is not a bad method, even when taken to an extreme. It will work with just a few big items to consider. The method gives a very clear picture of what the blend is like—and most important, why.

What it does not do is take into account what is important to you. We can do this by including importance weights to the attributes. So, suppose you care about only three attributes: taste, aroma and coolness. Suppose you have two blends that are similar, but not exactly the same, and they get the following scores:

	Blend A	Blend B
Taste	8	9
Aroma	9	8
Coolness	7	7
Total	*24*	*24*

They both have a score of 24 out of a possible 30, pretty high. One might think that these blends are the same, but suppose taste is 50 percent of your decision, and aroma and coolness are each 25 percent. If you used these percentages (expressed as proportions, so 50 percent becomes .5 and 25 percent becomes .25) multiplied by their respective ratings, you get a different and more accurate picture:

	Blend A	Blend B
Taste	.50 x 8=4	.50 x 9=4.5
Aroma	.25 x 9=2.25	.25 x 8=2.00
Coolness	.25 x 7=1.75	.25 x 7=1.75
Total	*8.00*	*8.25*

In this calculation, Blend B squeaks by Blend A with a mere quarter-point advantage on the original one-to-10 scale. What may seem the same then is mildly different, and this helps sort out your preferences. You might not abandon Blend A for Blend B, but it clarifies your taste preferences, and this is with just three attributes with a subtle difference.

On a more personal note, my tastes are so broad that I have certain guidelines overarching any test. First, the blend has to taste like tobacco. If it tastes like flavorings primarily and not the leaf, I do not continue. The blend is beneath consideration, or even contempt. If one wishes for that sort of smoking experience, then smoke a candy bar, or soap, or an air freshener. Second, if there is anything of merit at first blush, I will go through much more extensive testing to see if I can bring out the character. I will try it in various pipes at various humidity levels and under varied circumstances. If there is something there, you can probably make it work if you work at it. I have rarely failed to get something to be better if there was any good there to begin with.

Last, I would suggest that you not close the door on a genre of tobacco just because. I started puffing primarily with aromatics, moved rapidly to English and Balkan blends, and then onward to matured Virginia flakes, eventually coming to an appreciation of the subtle influences of Perique. This does not mean today that I would be unable to enjoy a good aromatic, because I do. If I had a preference, I would have to say it would be for English or Scottish blends, but it is a weak one. Segregated pipes allow me to enjoy the full spectrum. I have heard some people talk about a blend being good after the flavoring burns off, but this is often sensory fatigue, or it is that migration in flavor through a bowl that I happen to like. It is as snobbish and uninformed as drinking only particular merlots, as if Rhines were for the hoi polloi. Rubbish and balderdash! I will also agree that junky leaf is purposely covered with flavorings at times to obscure its deficiencies. The discerning palate will not be fooled, so train your palate. We all have preferences, but keep an open mind.

Through all the years, I have come to believe that there is no substitute for good leaf. If the tobacco itself is inferior, no flavoring, no stoving, no other processing is going to fix it, and my gyrations with all the pipes I own smoked from Iceland to the Amazon will not make it any better. There are so many good blends out there—remember, life is short. Try one, and if it fails to delight, move smartly on to the next. ***P&T***

Pipes
AND TOBACCOS

S&R Freehand

When Steve and Roswitha Anderson were married, they not only formed a lasting partnership, but they also became a dynamic pipecarving duo. Members of the prestigious Confrerie des Maitres-Pipiers de Saint-Claude, France, the Andersons have received worldwide recognition for their work.

This S&R masterpiece was carved in 1988 to compete against other sculptures at art festivals across the United States. Before retiring the pipe and donating it to the *P&T* Pipe Museum, the Andersons won $2,200 with the pipe.

It took the Andersons several years to find the right block of extra-grade Grecian plateau briar, but once they found it, they both used their carving skills to follow the grain and create this unique shape. The stylized S&R symbol on the pipe's shank is made from 24-carat gold. *P&T* is proud to add the S&R sculpture pipe to its Pipe Museum collection.

TRIAL BY FIRE

by William Serad

There are lots of winners this issue, my friends, regardless of your tastes. Well, perhaps we are a bit light for the modern aromatic fan, but if your tongue delights at antique titillations, we have something for you. McClelland is having their silver, and gives cause to celebrate. Fader's reaches beyond Baltimore, and Germain's ships from Jersey (no, not Bayonne), all for your smoking pleasure.

McClelland Anniversary (matured Virginia with Latakia)

"Extraordinary Tobacco for the Special Occasion" is the motto on the tin, and that is exactly what this is. A blend produced for their 25th anniversary (1977-2002; can it be that long already? McClelland, I grew up with thee), this is packaged as they started: wrapped in paper and sealed in wax with the now well-known blue whale insignia. A seemingly simple blend of matured Virginias in a ribbon cut with Cyprian Latakia, the ingredients do not by name betray the complexity of the components. By color, this is a deep reddish mahogany with an occasional dollop of black here and there. Upon opening the tin, there is that oh-so-familiar McClelland tangy aroma, unmistakable to those privileged to have intimacy with their matured Virginia products. Later, one notices the smoky evanescent note of Latakia. At times, blends with Latakia seem to miss the fullness of what that glorious ingredient can deliver, as if the blender's palate were not attuned to exploring the black depths of the leaf. This is another story, because the addition of the Latakia is sublimely attuned to the Virginia elements. Make no mistake, this is primarily a Virginia blend, but the use of the Latakia here is masterful. McClelland's Latakia always seems softer, rounder and with a character that is less pronounced than that of others, not always a good thing to me, but here it produces a magnificent, full mellowness. The blend lights and burns well, and remains cool throughout. Upon lighting, the flavor is as expected, and agreeably dominated by the rich Virginias with tendrils of Latakia. As the bowl progresses, the flavor becomes increasingly rich and even more mellow, to a roundness and lusciousness rarely found. Because it burns fairly slowly, this unfolds to its full effect over a long period, permitting time for savoring its breadth. Do you get the impression I liked Anniversary? This could easily be an all-day blend, but I adjure restraint. Lay some tins down, and save it for those special occasions. Highly recommended.

Fader's (800.999.3233) is a familiar fixture to pipe smokers in the Baltimore area. Founded in 1891 as a small store, primarily as an outlet for Abraham Fader's cigars, it has a long history of custom blending and has grown to six stores with great personality and character. These blends carry on a long tradition of expertise in the blender's art, because even the first store had a blending bar.

Bolton Hill (aromatic)

This is an unassuming blend, mostly Burley, less Virginia and by eye, a little black Cavendish. It is quite aromatic upon opening the tin, somewhat nondescript but leaning toward cherry, but this fades with time if left unconsumed. The texture is typical of this sort of aromatic—heavy and leaving a residue on the fingers. It lights easily and is remarkably cool. The flavor failed to excite any enthusiasm, and was generally characterless. It started without a definitive personality, good or bad, and remained without disposition throughout. Bolton Hill is not a fresh pipe blend, and occluded the palate. Neither good nor bad, this did nothing for me.

Federal Hill (English)

Pay attention, English fans. This has the usual cast of characters as ingredients: Virginia, Orientals and Latakia. However, the balance and effect are exceptional with Federal Hill. The main flavor thrust is from the obviously high proportion of red Virginias with a blond flash, appealing visually and as victual. This base is very flavorful, and the Orientals and Latakia are perfect consorts. That is not to say that the condimental leaf is ineffectual, but rather at that perfect level of balance to make the Virginias shine. There is plenty of Latakia here for the English fan, but the total effect is what makes this a bell ringer. Highly recommended. If you want more Latakia, see Druid Hill below.

Druid Hill (English)

As much as the Virginias were prominent in Federal Hill, Latakia dominates here. It is not a distasteful amount, but it certainly characterizes the blend. Druid Hill moves the majority of the deep reds in Federal Hill into the black, and the tin aroma is distinctly smokier and deeper. Druid Hill is huskier, but still refined, strong in temperament without being overwhelming. This is not to be mistaken for a Balkan, but a hefty English, and it does not have that sweetness in the midst of the heavy Latakia found in Scottish blends. The sweetness is present in the Virginias, but much more subtle and withdrawn. The Orientals take up the midrange of the blend, and perform admirably in best supporting roles. This is a fine blend for English fanciers who prefer more Latakia rather than less. Recommended.

Fort McHenry (matured Virginia)
A delightful red ribbon of matured Virginias, Fort McHenry is at that luxuriant end of Virginias. Deep red like Victorian mahogany, it has that characteristic tang on opening the tin. An interesting characteristic was that the tang did not recede as I went down a bowl, nor did it become more aggressive. It was a constant and the sweetness in the leaf developed over it during combustion. The character became broader and more mellow as the smoke graciously continued, and the little ping was there throughout. It was exceptionally cool, and very flavorful. Highly recommended for red ribbon buffs.

On the island of Jersey, overlooking the harbor of St. Helier, J.F. Germain and Sons began an illustrious history of tobacco manufacturing. The factory today is reconstructed on the original premises where the company has operated since some time before 1820, overlooking the schooners that shipped in raw leaf and took to domestic and foreign markets their wonderful blends, some of which remain in production today. The products are in those now rare flat rectangular tins that are my favorites (holds just enough, keeps it moist, no cut fingers, fits in back pockets, who could ask for more?), but updated by wrapping the contents with silvery Mylar or the like, rather than the traditional waxed paper. I freely admit that the color of the waxed paper in bygone years was a sign to me of full and complete ripeness. These blends are unique in their way, as one would expect from a company with such an august history and tradition. They are English in character, but with an almost Gallic smoothness. All are restrained but remain flavorful and are, I think, for the true aficionado.

Eighteen Twenty (English)
An original blend of Cyprian Latakia, Oriental and Flue-cured leaf. Upon opening, the tin aroma smelled somewhat of burning plastic, which faded to one of those lost memory smells of my mother ironing. If one sticks one's nose right in, it smells just of Latakia. There is something in the flue curing, or perhaps in a Cavendish process, that creates these aromas. Regardless, this was lightly sweet, fragrant, soft and cool. The Eighteen Twenty is rich in flavors, not just flavor, migrating from one good place to another throughout a bowl, every bowl. It is a cornucopia of tastes fresh, familiar, forgotten and newfound. I love things like this. They save me the trouble of packing a half dozen containers of tobacco to meet ever-changing moods and circumstances. Wonderful and highly recommended.

Uncle Tom's
This unfortunately named blend (do they know anything about the American market in the Jerseys?) is black pressed Cavendish, a very old-fashioned English/Scottish treatment, with matured Air-cured and Flue-cured leaf. Mostly brown, it would have benefited from more black Cavendish, it would seem. Uncle Tom's is cool (that doesn't sound right), bland and without spirit (maybe this is referential to American literature rather than relatives of the Germain family, after all). It has a musty tin aroma at first sniff, which seems figgy later. Some of the leaf must be fermented, and all in all, nothing adds much in the way of differentiating flavor. This is not unpleasant, but I don't think it would ever grow on me.

Plum Cake (aromatic)
This intricate old blend has four types of Virginia with Cavendish. As well, a specially prepared black Cavendish flavored with essential oils using a 70-year-old formula is layered in to great effect. This is like smoking history. Though labeled "A sweet smoking tobacco," it is not so much sweet in the sweetened sense, but in the sense of being permitted to be sweet. The Virginias are sweet, but the aroma makes it seem more sweet than it is. For instance, this is nothing like the word *sweet* when used about a Danish blend. Their idea of a natural blend still involves sugar. The added oils are more apparent in the tin and room, and this is not a big flavor blend. It is in the old British tradition of rubbing oils into a pressed block or

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cake a la Samuel Gawith or Gawith and Hogarth. What the British extract some of the oils from can only be imagined (plants? animals? industrial machinery?). Similarly, I can't even guess what they may be here, but they are pleasant and not so pronounced as some from the other great English blending houses. Nonetheless, this is a wonderful smoky moment of history. The leaf and aroma are grand, and it is absolutely cool. So if you kind of like those sweet Scandinavian blends but find them too hot, this might be just your cup of tea. Recommended.

King Charles (English)
A blend that is opulent around the middle (like me), this is an excellent English-style blend. It is sweeter than your average English, though, and has a significant Oriental component, but not the acrid variety. It is smoothly linked to the Virginias in a seamless way, and the Latakia is there gently but firmly. All told, this is a very fine variant on the traditional English, sure to please any Anglophile, but it will be of particular interest to those who like that naturally sweet note behind the Turkish leaf. The bowl is clean, the ash pale and pure. Recommended.

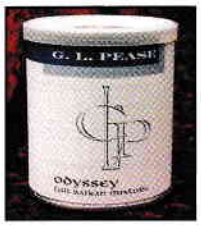
Royal Jersey Cavendish and Virginia
A light brown blend of Virginia, Maryland and golden Cavendish, this provides the base of the rest of the Royal Jersey line, though perhaps not in the same proportions. This is a cool blend, not quite rich, but with a few bucks. It definitely needs to be smoked slowly, or the taste changes entirely, becoming hot in a wrapper of unpleasant taste. At a leisurely pace, this is significantly different, and substantially agreeable. The room aroma is pleasant, and the quality tobacco making up the blend is in evidence. The sweetness is dark and pleasant and the bowl and palate are clean, but not quite invigorated. I need a condiment generally, or a little more Cavendish. This is like lacework to me, demonstrating admirable craftsmanship, light, but you can't upholster with it, dress a wound or make a sail. It is not general enough alone to make it interesting. However, the other two in the line really take it somewhere.

Royal Jersey Latakia (English)
Take the base ingredients of Royal Jersey Cavendish and Virginia and add Greek and Turkish with some fine Latakia and you have Royal Jersey Latakia. This is pungent with Orientals. The Latakia is well present, and the Turkish is a factor, but that edgy Greek leaf leaps out at the match. After a while, it all plays more as a team, but it still has that nearly Balkan quality, though not heavy enough with Latakia nor as acrid to be such. It still has that Germain élan found in the whole line, that unique character I spoke of in the introduction. Overall, Royal Jersey is a winner and recommended, but my favorite is the Perique member of the grouping.

Royal Jersey Perique
Once again, take the ingredients found in Royal Jersey Cavendish and Virginia, jiggle the proportions and add some Perique, and *voilá*, there's Royal Jersey Perique. The Perique is lightly delivered, and there is an almost chocolate note to the tin aroma. This marvelous blend has a most beguiling aroma on lighting that comes back again and again. You notice it at first fire, later in the bowl, later still in the bowl, and finally at the end. It does not seem to induce sensory fatigue, and given how cool this is, that makes it an undisputed winner in the all-day-blend category. The flavor is captivating and a continuing delight all the way down, with significant development on the way. When the taste darkens, new light notes break through, an astounding accomplishment for any blend. Highly recommended.

Mixture #7 (aromatic)
With overtones of honey, a moist blend with varied aromas, Mixture #7 is a pleasure. The flavors might include a touch of tonquin, or something else, or maybe just creative fermentation of Air-cured leaf. Whatever the elements are, an old-fashioned, sweet, and delicate yet complex blend is the result. Predominantly light and dark brown, fine-cut leaf with some black threads, this is another alternative to traditional aromatics. Mixture #7, as much as other blends in the line, shows the long history of a company rooted in the traditions of English blending. A not-sweet aromatic for those who appreciate fine leaf.

What can one say about the blends of Gregory Pease? He hits homers every time at bat. And here's another...



Odyssey (Balkan)
How rich can a blend be without our senses being unable to comprehend it? How much Latakia is possible without a blend tasting like Latakia alone? Well, Odyssey, a **full** Balkan blend, presses the limits **without** depriving the puffer of pleasure **potential**. This is rich beyond one's **wildest** imagination—even so, I would still **consider** this as a possible constant **companion**. It is loaded with **exceptional** Latakia, but the other Orientals **fully** participate and don't shrink from **their** role. It has none of the sharp edge **one** might typically find in Balkans, such **as** Sasieni's, a more traditional **approach**. Odyssey is fully exotic while being **as** smooth as an incumbent **politician** before an election. What a **wonderful** achievement this is! It takes the **definition** of a full Balkan into an **elegant** direction, but would we expect **anything** less from Mr. Pease? Highly **recommended**.

Blends in Brief

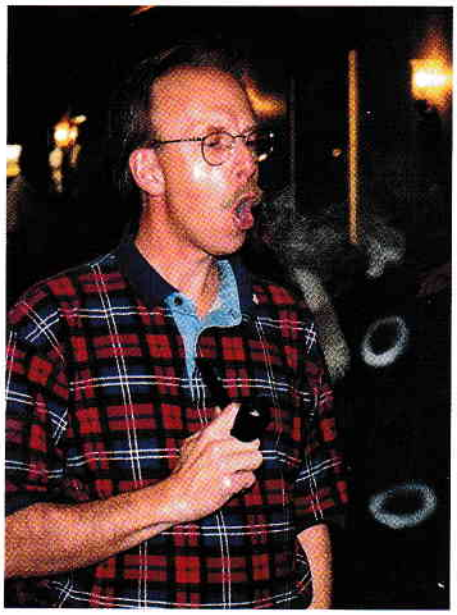
From Cornell & Diehl, #029 Craig Stark's Blend—a big tobacco flavor blend of Burley, Cyprian Latakia, black Cavendish and Perique topped with coconut, lightly aromatic for adult tastes. Also, #109 Home from the Hills—cubed Burley, Cyprian Latakia, Perique and bright Virginias, and this is a must-try, recommended. ***P&T***

Smoke Rings

My father used to blow fantastic smoke rings, but he unfortunately passed away before I started smoking pipes, and I never had the chance to ask him to teach me how. Can you provide some instruction?

Will Tuckey
Cyberspace

This is a difficult procedure to describe, sort of like trying to explain how to ride a bike. You really need to just practice. First, get your pipe going well so you have some good thick, dense smoke. It is helpful to stand in front of a mirror and make a face like a fish out of water, with your lips in an "O" shape. Obviously, you want the air in the room to be as still as possible. Tuck the tip of your tongue down behind your lower gums and press the back of your tongue down to the bottom of your mouth. Draw the smoke into your mouth and let it stand in there for a moment to settle. You don't actually blow the rings—you push them out of your mouth by quickly drawing your lower jaw up and compressing your lips slightly. If your teeth clack together, you've brought your jaw up too far; you want to go about halfway. The contraction of your mouth should force the smoke out in a neat O. Practice, practice, practice. That means you'll have to think about it when you smoke, and you may have to smoke more for a while, drat it all.



Linwood Hines demonstrates smoke ring technique

Another method I've read about but have never succeeded with is to fill your mouth with smoke and position your tongue and lips as described above, but then tap the side of your cheek with your finger. This is supposed to force small, perfectly shaped smoke rings into the air. I've never managed to make it work. I guess I need to practice too.

In past issues, stories about smoking contests have mentioned that the tamper is rotated when used. However, never have I read any explanation as to why rotating the tamper is beneficial to efficient smoking.

Henry V. Hardin
Carmichael, California

Pierre Müller, who held the long-smoking record for several years, advises that the careful tamping and twisting of the tamper is important to successful long smoking for

"While he works with deft, quick strokes...bits and pieces of pure white meerschaum join others surrounding the chair upon which Medet sits"
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a couple of reasons. First, maintaining combustion is essential. By lightly pushing the burning layer of tobacco down into contact with the next unburned layer, you keep the pipe from going out. The twisting movement helps lay the burning tobacco flat against the unburned for more-even burning. The twisting also helps remove ash from the top of the tobacco. That's why contestants turn the tamper in the ash and tap it on a piece of paper. With this technique, there is a consistent removal of the burned tobacco, which may hinder efficient burning. You can't turn the pipe over to spill ash out, says Müller, because you risk dumping unburned tobacco. I personally do not remove much ash when I'm smoking; I think a little ash at the top facilitates relighting and helps me maintain an even burn. But that is not for slow-smoking contest conditions, and a good thing too, because I relight my pipe at least a half dozen times during a smoke. Maybe I should be lifting that ash out after all.

I bought a pipe at a swap meet and it's very nicely configured—makes me think that it is worth more than five bucks (although I never sell things from "the collection.") It is called a "Merchants Service Special and was made in London. It has the longest, pencil-thin bit/shank. It is beautiful and graceful, and smokes like a dream. Could you tell me more about this pipe? Is it some company's second, or a carver's joke? I wish that it could talk.

Herb Bell
cyberspace

The Merchants Service Special was made in the shape that Bing Crosby smoked and made famous. The Merchants Service was made by Herbert Merchant and later by a company called Holland Penny Limited in England. The most interesting information on the pipe is courtesy of Fred Janusek, who contacted David Holland of Holland Penny in 1980 and asked for information on the Merchant Service pipe. Here is an excerpt from the reply that Mr. Holland sent Mr. Janusek, as printed in *The Pipe Smoker's Ephemeris* (Summer, 1981-Spring, 1982, page 20, reprinted by permission):

"...but in fact the small business closed down some years ago. At one time most of the famous people in Hollywood bought their pipes from me, but the last customer I met in London was Danny Kaye a year or so ago when he bought some of my last pipes. The late and dearly remembered Bing Crosby used to have several made every year, including two silver-mounted special light-grain ones for his own smoking...In the best days, Karry Rose, Henri Mancini, Sam Lutz and so many Hollywood producers and actors used to smoke these pipes, but I think 'pirate' imitations stole my trade. You ask how it all started and I will tell you.

"In about 1938 Bing Crosby was playing golf at St. Andrews in Scotland with Mr. Herbert Merchant, who was smoking a long, slim and finely balanced briar; Bing liked the pipe and asked Merchant to make him one, to which he agreed, and the pipes were thus supplied throughout the war and after. Merchant died in 1944, and to keep the story brief, I became a director of the group that took over the old business. I was intrigued to see reference in the files to the Hollywood trade (by this time Bing's friends were also having the pipes made) and decided to resurrect the trade and if possible expand it without losing the personal custom element. My then chairman ordered me to close it down, but I disobeyed, and quietly had some pipes made to the original pattern by a small firm of craftsmen. The Board didn't know what I had done, of course, and then I started a long period of wonderful correspondence and some meetings with American pipe smokers. Some years later, the Herbert Merchant business was sold by my then Group, to Imperial Tobacco—one of the giants in the tobacco trade. When my chairman asked me what I wanted as my leaving gift, I asked for the Merchant Service pipe business. He was surprised and reminded me that it had been closed down years before; when I told him I had not carried out his orders but had kept the trade going, he was at first very angry, but then saw the irony of it all and forgave me. He arranged for the name and the rights to be sold to me for £1. I thereupon took the USA registration for the Herbert Merchant name, which was in fact Merchant Service. I formed a limited company with my partner, the Hon. Patrick Penny, and thus was born Holland Penny Ltd. We opened swank offices in Berkely St. off Grosvenor, and for a time thought we were going to establish a top pipe shop, but we found we could not expand the business without endangering the personal custom factor, and before long closed the premises. I bought the shares held by Penny. My craftsmen then stopped making pipes, and that was really the end of the business."

So there's the history of the brand in the words of one of the principals in the story, and I'd like to thank Fred Janusek for searching out the information and Tom Dunn for allowing us to reprint it. I think it's enormously interesting. You have a very neat pipe there.

By the way, *The Pipe Smoker's Ephemeris* is a great publication, funded by donations to the publisher, and everyone interested in pipes really should subscribe. You can obtain a lifetime membership by sending a donation to Tom Dunn, 20-37 120th Street, College Point, NY 11356.

I like Samuel Gawith 1792 Flake, which is, according to the descriptions, flavored with tonquin. What is tonquin flavoring and where does it come from?

Jerome Thomas
cyberspace

Tonquin is another name for tonka, from tonka beans. Voges *Tobacco Encyclopedia* reports that tonka beans are "The seeds of the tonka tree, *Dipteryx odorata*, found in South America. They are 3 cm long, with a black, wrinkled husk, a vanilla-like smell and a bitter taste. The active ingredient is coumarin. Tonka beans are used as an aromatizer in tobacco flavorings." Your affection for 1792 Flake is understandable; it's a terrific tobacco. I've found it very strong, though, and have discovered that, for me, an empty stomach is not a wise condition for enjoying it. ***P&T***

Capitol Area Pipe Smokers Pipe Show
CAPS will be holding its 1st pipe show on Saturday, July 13, 2002, at the Washington Dulles Holiday Inn, 1000 Sully Road, Dulles VA 20166. Call the hotel for reservations at 703.471.7411 and mention the Washington Pipe Show for a special discount rate. Table cost is $55 and admission is $5. Contact Randy Evans, *raevans@outdrs.net* or David Silver, 888.834.7140; or *Caps_pipe@tripod.com.*

Conclave of Richmond Pipe Smokers Exposition & Celebration
CORPS will host its 18th Annual Pipe Smokers' Exposition & Celebration on Oct. 4-6, 2002, at the Holiday Inn Select-Koger South Conference Center, 10800 Midlothian Tnpk., Richmond, Virginia; 804.379.3800. Mention CORPS or pipe smokers for special room rates. Contact CORPS, P.O. Box 34023, Richmond, VA 23234; 804.342.076; *conclave@corpipesmokers.org.*

5th Annual Kansas City Pipe Show
The Greater Kansas City Pipe Club will host its 5th annual pipe show Nov. 2-3 at the Holiday Inn KCI, 11832 Plaza Circle, Kansas City, MO 64152. Contact the Holiday Inn KCI at 816.464.2345 or *holidaykcisales@aol.com* to reserve your room. Be sure to mention the show to receive the special room rate of $79/night. Contact Michael Sull at 913.362.7864; *www.geocities.com/gkcpc.*

55th Annual World Pipe-Smoking Contest and Convention
The Kentuckiana Pipe Smokers' Club participates in more than 30 club contests throughout the year and will be hosting the 55th Annual World Pipe-Smoking Contest and Convention in 2003. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; *iapsc.net/html/kps1.html.*

Milwaukee Area Pipe Society pipe show
The Milwaukee Area Pipe Society will host its 2nd annual pipe show and swap on Saturday, July 27, 2002, at Pistol Pete's Neighborhood Grill, 16755 Lisbon Rd., Brookfield, WI 53005. Contact the Milwaukee Area Pipe Society, Bob Schrap, Show Chairman, P.O. Box 174, Elm Grove, WI 52122-0174; 414.771.6472; *rschrap@aol.com.*

New York Pipe Club events
The New York Pipe Club will present two pipe shows in 2002. The 3rd National Annual Pipe Convention will be held May 31-June 1, and the 7th Annual International Pipe Swap will be held Aug. 30-31. Both events will be held at the Ramada Hotel Newark International Airport. Call 800.223.8285 or 973.824.4000 for hotel reservations and be sure to mention the pipe show for a discount.

NASPC 2002 Pipe Show
The North American Society of Pipe Collectors will host its annual pipe show and swap meet on Saturday Aug. 24 from 9 a.m. to 5 p.m. at the Ramada Plaza Hotel in Columbus, Ohio. The NASPC pipe show and swap meet will feature an hourly fundraising raffle for dozens of great prizes. Be sure to mention the NASPC Pipe Show when reserving a room at the Ramada Plaza Hotel, 4900 Sinclair Rd., Columbus, OH 43229; phone: 614.846.0300. Contact Bill Unger, P.O. Box 9642, Columbus, OH 43209; 614.252.2904; *bill@naspc.org.*

54th annual convention of International Association of Pipe Smokers Clubs
The Northeast Arkansas Pipe Puffers will host the 54th annual convention of the International Association of Pipe Smokers Clubs on Oct. 25-26. The IAPSC convention will feature a world's champion pipe smoking contest and pipe show. Contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; 870.856.4100 or 870.856.4433; *ark-piper@centurytel.net; www.arkansastobaccoplus.com.*

Northern California Pipe Show
The 4th semi-annual Northern California Pipe Show will take place Saturday, June 8, 2002, from 11 a.m. to 6 p.m. in the training room of the Clarklift Team Power forklift dealership at 8111 Fruitridge Rd., Sacramento. The show is co-sponsored by the Sacramento Pipe Collectors' Assembly and the Fresno and Peninsula pipe clubs. Tables are available for rent for anyone wishing to display, sell, buy or trade pipe smoking-related articles, and admission is free. Contact Gary Malmberg at 916.929.8965; *gmalmberg@earthlink.net* or Mike Edborg at 559.298.4325; *mikepipes@aol.com.*

Raleigh Pipe Show
The 2nd annual Raleigh Pipe Show is tentatively scheduled for March 2003. Contact Jim Swindell at 919.380.0780.

Seattle Pipe Show
The Seattle Pipe Club will host its 1st annual pipe show on Sunday, Sept. 22, from 10 a.m. to 3:30 p.m. at Issaquah's Tinder Box. A few vendor display tables are still available for a reasonable fee. Contact Gary B. Schrier, Seattle Pipe Club, 14229 Bethel-Burley Rd. SE, Port Orchard, WA 98367; 253.851.5819; *gbschrier@att.net.*

Tri-State Pipe Show
Fort Wayne, Indiana's Tri-State Pipe and Tobacco Club will host its 4th annual pipe show at Don Hall's Guesthouse in Fort Wayne on Saturday, April 19, 2003 from 9 a.m. to 5 p.m. To make reservations, call 800.348.1999 or make reservations online at *www.donhalls.com.* Contact Robert Rhodes at 260.749.9534; *j.rhodes30@verizon.net.*

Tucson Pipe Show
The Old Pueblo Pipe Club will be hosting its 2nd pipe show from 9 a.m. to 5 p.m. on Saturday, June 22, 2002, at the Best Western Inn, Tucson Catalina Foothills, 6201 N. Oracle Rd. Tucson, Arizona. Call the hotel for reservations at 888.788.2766. The show will feature a hospitality gathering on Friday night, June 21, and an after-show dinner on Saturday night with guest speaker Peter Stokkebye. Contact Jack Tompkins, 520.459.4317; *tompkins2@mindspring.com; www.jack-tompkins.com/Pipes/OPPC.*

The After Hours Pipe Club
First Monday of the month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. Call the staff at Churchill's, 785.273.0102; *afterhourspc@hotmail.com*; or *www.homestead.com/afterhourspc.*

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White 404.329.0088 or Kelly Crow *kelcro@mindspring.com.*

Briars Club
Second Thursday of the month at 6:30 p.m. at the Ridgewood Tobacco shop on Chestnut Street in Ridgewood, New Jersey. Contact Howard at 201.767.4961 or *briarsclub2001@yahoo.com.*

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit.*

Burlington Pipe Club
First Thursday of the month at The Dickens Pub, Elizabeth Street, Burlington, Ontario. Contact Robert Kiernan at 905.387.1435.

Calumet Pipe Club
First Thursday of the month at Finnegan's Irish Pub, 3310 Memorial Parkway in Huntsville, Alabama. E-mail L. Fred Scarborough, *scarborough@camber.com.*

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month. Contact Randy Evans, *raevans@outdrs.net;* David Silver at 888.834.7140; or *Caps_pipe.tripod.com.*

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com.*

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com.*

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at

Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnigan's Wake Pub, 3rd & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

Circulo de la Pipa Mexico D.F.
First Friday of the month at 7:30 p.m. in the Otro Lugar de la Mancha, Esopo #11, casi esquina con Av. Mazarik, Col. Polanco, Mexico City, Mexico. Contact Gustavo Chavezcamacho, *pipaclubdf@listbot.com*; *circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
Third Wednesday of the month at 7:30 p.m. at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price at *epr065@airmail.net*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; or *dpitts@gte.net*.

Goodfellows Pipe Club
Second Thursday of the month from 6 to 9 p.m. at the Cigar Emporium, 98-1254 Kaahumanu Street, Units A-4 and A-5, Pearl City, HI 96782. Contact Dale James Neff at 808.484.5757 or fax 808.484.5755.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Jon Werner at *info@greatnorthernpipeclub.org*, or Tony Espeseth at 800.353.7378.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Wilson 816.525.1137; or *stoge2go@qni.com*.

Hudson Valley (N.Y.) Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Rt. 44, Millbrook, New York. Call Rob DiStasio 914.533.6696 or *robdistasio@mindspring.com*.

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html*.

Knoxville Area Pipe Smokers (KAPS)
Third Monday of the month at 6:30 p.m. Contact Randy Pedigo at 865.637.7565; *rpedigo@usit.net*; *www.knoxareapipesmokers.org*.

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob, *info@pipeclub.org*; *www.pipeclub.org*.

Milwaukee Area Pipe Society
Third Thursday of the month at 7 p.m. at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Contact Joe Harb, 262.783.7473, *perique@execpc.com*; *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
First and third Thursday of the month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. Contact Kat Gartner at 517.775.8536; *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Second Monday of the month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact Sailorman Jack at 212.288.3832 on the day of a meeting.

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3th, DK-2200 Copenhagen N; *ls@n-t.dk*.

North Oakland Tobacco and Pipe Club (NOTPC)
Second Wednesday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; Michael Lindner at 248.844.8209; *mlindner@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; call 870.856.4100 or 870.856.4433; *ark-piper@centurytel.net*; *www.arkansastobaccoplus.com*.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars; *alainletulier@compuserve.com*.

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ms29.hinet.net*.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 p.m. to 9 p.m. Contact Joshua Rosenblatt, *Joshua@Rosenblatt.com*; 570.403.6160; *www.pocono-pipe.org*; or El Humidor at 570.822.3544; *www.elhumidor.com*.

Sacramento Pipe Collector's Assembly (SPCA)
Third Thursday of the month at 6 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027 or 916.929.8965.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 I-90, Pickering Place, 1810 12th Ave. NW, #C2. Contact Ron Butler, *crenterprise@unidial.com*; 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner, 800.647.7833; *www.seattlepipeclub.org*.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Mark Maxfield, *barley_shpc@yahoo.com*, or Don Powers, 781.449.0380.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

South Florida Briar Brotherhood
Third Thursday of the month at the London Pub Too in Margate, Florida. Contact Grant Porter, 954.741.8595, or *www.se.mediaone.net/~pipesman*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday at O'Charley's Restaurant on Six Forks Road, Raleigh, North Carolina, at 6:30 p.m. Contact Jim Carrino, 919.848.0685, or Stan Sokolove, *pipechief@mindspring.com*.

Tri-State Pipe and Tobacco Club
Contact Larry A. Rathburn, 219.672.8802; *rathpipe@aol.com*; *www.tsptc.org*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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